

THE DIAPASON

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ORGAN BY HOLTkamp FOR CLEVELAND FANE

HAS AN INTERESTING DESIGN

Three-Manual for St. Paul Lutheran Church to Be Installed in Rear Gallery, with Rückpositiv Over Center Aisle.

A three-manual organ is under construction in the Holtkamp factory, Cleveland, for St. Paul Evangelical Lutheran Church, Cleveland. The congregation is one of the oldest Lutheran parishes in the city, having been founded in 1873. The church edifice is high and has an unusually large west gallery, with side galleries extending to the transepts. A shallow apse is at the east end. The new organ is to be placed on the west gallery, with the rückpositiv on the rail over the center aisle in the traditional arrangement. Between the rückpositiv and the main organ there will be seating space for a choir of forty voices and an eight or ten-piece orchestra. By spreading the choir into the side galleries on festival occasions a choir of sixty and an orchestra of twenty can be accommodated without crowding and with all performers in sight of a conductor at the console of the organ.

Grigg Fountain of the organ faculty at Oberlin College recently was appointed organist-director of this church.

The new organ was planned by Walter Holtkamp, in collaboration with Mr. Fountain and Walter Blodgett, curator of musical arts of the Cleveland Museum of Art. Following is the stop specification:

GREAT.

Quintadena, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Quinte, 2½ ft., 61 pipes.
Superoctave, 2 ft., 61 pipes.
Mixture, 4 rks., 244 pipes.
Cromorne, 8 ft., 61 pipes.

SWELL.

Geigen Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Nachthorn, 8 ft., 61 pipes.
Viol Celeste, 8 ft., 122 pipes.
Octave Geigen, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Plein Jeu, 5 rks., 305 pipes.
Dolce Cornet, 3 rks., 183 pipes.
Trompette, 8 ft., 61 pipes.
Oboe Clarion, 4 ft., 61 pipes.

RÜCKPOSITIV.

Copula, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Doublette, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Fourniture, 3 rks., 183 pipes.

PEDAL.

Contrabass (open wood), 16 ft., 32 pipes.
Subbass, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 56 pipes.
Quintadena (from Great), 16 ft.
Quinte, 10½ ft., 32 pipes.
Octave, 8 ft., 32 pipes.
Violon, 8 ft., 32 pipes.
Flauto Dolce (ext. of Lieblich Gedeckt), 8 ft.
Choralbass, 4 ft., 32 pipes.
Flute (ext. of Lieblich Gedeckt), 4 ft.
Mixture, 3 rks., 96 pipes.
Posaune, 16 ft., 44 pipes.
Trumpet (ext. of Posaune), 8 ft.
Cromorne (from Great), 8 ft.
Cromorne (from Great), 4 ft.

E. L. VAUGHAN OF SEATTLE, WELL-KNOWN ORGAN MAN, DIES

Word comes from Seattle, Wash., of the death on Aug. 5 of E. L. Vaughan, a well-known organ expert who had been active in the Northwest for some time. He was associated for twenty-six years with C. M. Balcom under the firm name of Balcom & Vaughan and had made many friends among the organists. His work was largely along the line of organ installations and supervision of the service work of the firm.

STUDIO OF FLOR PEETERS, SHOWING FRANCK'S CONSOLE



THIS PICTURE SHOWS the studio of Flor Peeters in Malines, Belgium. At the left is the console of Mr. Peeters' organ, a modern instrument built by J. Stevens, the Belgian organ builder. On the right is the console of Cesar Franck's organ. It was presented to Mr. Peeters by Charles Tournemire before the latter's

death. Franck played it for thirty years and Tournemire used it for thirty-two years. The console is the old one from the Church of St. Clotilde in Paris and was built by Cavaille-Coll. In 1933 the organ was rebuilt and a new console was installed. On the old console will be seen a familiar picture of Franck.

W. G. BLANCHARD'S "ENVOY" HAS PREMIERE IN IOWA CITY

William G. Blanchard, associate professor of music and college organist at Pomona College, Claremont, Cal., heard the premiere of his choral work "Envoy" presented July 30 at the University of Iowa by a festival chorus of 150 voices accompanied by a symphony orchestra. Mr. Blanchard and his wife made the trip to Iowa City from Claremont to hear the performance of his work, composed by him while on sabbatical leave in New York City two years ago.

The composition is a musical setting of a poem written by Lieutenant Commander Theodore C. Agains, Jr., USNR, which originally appeared in the *New York Times Magazine*. It is a salute to the men and women of America who served in uniform during the world war. Highly dramatic in character, the composition is of ten minutes' duration and makes use of what are termed "somewhat startling rhythmic figures to emphasize the points of climax." The performance was a feature of the Iowa University summer music festival and was presented under the direction of Professor Herald Stark, head of the university's voice department.

WILMER C. HIGHFIELD DIES JULY 9 IN WILMINGTON, DEL.

Wilmer C. Highfield, prominent music teacher and organist, died at his home in Wilmington, Del., July 9 after a three months' illness.

Mr. Highfield, a native of Wilmington, studied piano, voice and theory with the late T. Leslie Carpenter of Wilmington and Tali Esen Morgan of New York, and organ and choir work under Francis E. Clarke of Philadelphia and Dr. Hugh A. Clarke. He attended the State Normal School in West Chester, Pa., and the Sternberg School of Music in Philadelphia.

For sixteen years Mr. Highfield was organist of the Peninsula Methodist Church in Wilmington. He also served at different times as organist and choir director in the following churches: Immanuel Episcopal, New Castle Del.; Christ Episcopal, Delaware City, and the

Kingswood Methodist, Harrison Street Methodist, Delaware Avenue Baptist, First and Central Presbyterian and Eastlake Orthodox Presbyterian Church, all in Wilmington.

Mr. Highfield was active in the state musical organizations, serving as secretary of the Delaware Chapter, American Guild of Organists, and the Delaware State Music Teachers' Association. He will be remembered also for his activities in the field of religious music, having given many recitals throughout the Delaware peninsula and in Pennsylvania, including a summer series at Longwood Gardens.

Mr. Highfield is survived by two sons—Wilmer C., Jr., and Francis L.—both of Wilmington; four grandchildren, a brother, Edwin B. Highfield, and a sister, Mrs. Anna Foraker of Philadelphia.

DEBUT BY NIES-BERGER OCT. 4 CONDUCTING NEW ORCHESTRA

Edouard Nies-Berger, official organist of the New York Philharmonic Symphony Orchestra, will make his New York debut as conductor of the Nies-Berger Chamber Orchestra Oct. 4 under the management of Columbia Concerts, Inc. This new chamber orchestra is made up of twenty-four musicians from the ranks of the New York Philharmonic. It will present works of contemporary composers as well as of old masters.

Joseph W. Clokey's Partita for organ and strings will be presented as a first performance with Mr. Nies-Berger as organ soloist, conducting from the bench. The Overture to the opera "Jephtha" by the seventeenth century Parisian composer de Montéclair will have its first American performance. Other works on the program will be "Divertimento" in D major by Mozart; "Verklaerte Nacht," by Schoenberg; Cantabile for strings, by Virgil Thomson, and Sinfonietta, by Albert Roussel.

Mr. Nies-Berger studied conducting in Salzburg, Vienna and Tanglewood. Abroad he has conducted orchestras in Brussels, Riga and Libau and in this country he has served as conductor of the Brooklyn Oratorio Society. On his trans-continental tour in January and February, 1948, he will feature the Clokey Partita.

PITTSBURGH RECITALS ARE HEARD BY 31,812

BIDWELL PLAYS 914 WORKS

Of 286 Composers 116 Are American—Seventy Compositions Receive First Performance at Carnegie Music Hall.

Carnegie Music Hall, Pittsburgh, Pa., which for fifty-two years has been a famous stronghold of organ music through the beneficence of the late Andrew Carnegie, who gave Pittsburgh the hall and provided for the organ, reports that despite strikes and other difficulties the two weekly recitals by Dr. Marshall Bidwell have continued to attract large audiences. The yearbook issued late in August gives a picture of the popularity of the organ in this musical center. A total of 1,027 compositions were performed in the 1946-47 season. Of these 914 were organ solos. They represented the works of 286 composers, of whom 116 are American. Evidence of the encouragement rendered organ composers and publishers by Dr. Bidwell is offered in the fact that seventy of the organ numbers received their first public performance in the Carnegie recitals.

Though two of the Saturday performances had to be canceled in December because of the miners' strike, the attendance at the Saturday recitals was larger than in the preceding year. The Sunday recitals drew a slightly smaller audience. The total number of listeners who came out for these recitals was 31,812.

Aside from the organ recitals other musical attractions were arranged in the course of the year. The tenth annual carol festival, in which choirs representing seventeen nationalities took part, drew a record audience and hundreds had to be turned away. On Jan. 12 Carnegie Institute and the Civic Club of Allegheny County collaborated in a service in memory of Stephen C. Foster.

As in past seasons, the program for the first Sunday of each month is designed for children. Music of an educational value is made a feature of this program. Three Bach recitals were presented during the season.

The following is a list of twenty-five composers heard most frequently during the season, showing the number of their works performed as organ solos:

Bach, 145; Handel, 27; Widor, 20; Mendelssohn, 18; Wagner, 17; Schubert, 12; Beethoven, 11; Clokey, 11; Gaul, 11; Karg-Elert, 11; Guilman, 10; Tchaikowsky, 10; Franck, 9; Grieg, 9; Haydn, 9; Brahms, 8; Edmundson, 8; Liszt, 8; Vierni, 8; Yon, 8; Buxtehude, 7; Couperin, 7; Mozart, 7; Reger, 7; Saint-Saens, 7.

Among the seventy compositions played for the first time in Carnegie Music Hall were the following:

Andriessen—"Sonata da Chiesa."
Brown, A. G. Y.—Improvisation on Two Chorales.
DeLamarter—Suite for Organ.
Demarest—"Memories."
Dunhill—"Cantilena Romantica."
Elmore—Humoresque.
Haydn-Biggs—"The Musical Clocks."
Jongen—Toccata.
Leach—"The Desert," "Chollas Dance" and "Joshua."
Kemmer—Prelude on "Deep River."
Matthews—"The Passing of Summer."
Mackinnon—Chorale Prelude on "Dundee."
Loeillet—Aria.
Nagle—A Christmas Carol.
Pasquet—Arioso, "Lo, How a Rose" and "Patapan."
Hokanson—"Song of Thanksgiving."
Peeters—Elégie.
Scott—Toy Trumpet.
Stoughton—"By a Shady Pool."
Titcomb—"Alleluia, Pascha Nostra" and "Regina Coeli."
Thalben-Ball—Tune in E.
Wentzell-Whitmer—"Washerwomen by the Seine."
Walton—"Festal Time."
Weaver—A Christmas Pastorage.

The record of the season is set forth in an interesting manner in the volume de-

voted to the recitals by Dr. Bidwell. All of the programs are included, with valuable annotations by the organist. There is an index of composers, with lists of their works used during the season, and the stop specifications of the large Aeolian-Skinner organ in Carnegie Hall is presented. The programs alone occupy more than 150 pages of the book.

NEARLY 100 GO TO COLORADO FOR EVERGREEN CONFERENCE

The wilds of the Colorado mountains called nearly 100 church musicians to the Evergreen Conference July 27 to Aug. 15. They came from twenty-three states and the District of Columbia, Texas being represented by a delegation of twenty-three and the District of Columbia by ten.

Awakened each morning by the mellow tones of the Mission bell, the conference began its daily work. Services of various types were held throughout the three weeks, establishing not only a fine musical standard, but also a good liturgical background. Classes in service playing, choir conducting, plainsong, history of church music, Anglican chant and hymnology were conducted. Afternoons were spent in recreation. Those desiring to improve their technique in horseback riding, mountain climbing, sight-seeing and social activities had opportunity to do so. After a talk every evening by the dean, the entire conference became a choral society and rendered music selected as representing the best available for church use.

The conference was under the guidance of the Rev. Walter Williams in the position of dean, assisted by Paul Callaway of Washington Cathedral; Dr. Carl Wiesemann, Grace Church, Newark, N. J.; Dr. Leonard Ellinwood, musicologist of the Library of Congress; Kenneth White, Church of the Good Shepherd, Corpus Christi, Tex.; Mrs. W. W. Carruth, St. Paul's Church, Oakland, Cal.; Ray Brown, General Theological Seminary, New York City; Canon Theodore Wedel, Washington Cathedral, and the Rev. Frederic S. Fleming, Trinity Church, New York City, with the Rev. H. Evans Moreland as chaplain.

PRIZES OF \$1,000 OFFERED

FOR ORGAN AND BELL MUSIC

George J. Schulmerich, president of Schulmerich Electronics, Inc., of Sellersville, Pa., announces a composition contest open to American organists.

"We have a vital interest in the composition and arrangement of original music that will explore the possibilities of our 'carillon bells' with organ and voice," said Mr. Schulmerich. "The bells have a dynamic range so great that they are a valuable asset to any organ. They are as effective in chordal passages and arpeggios as they are in single notes. For this reason we are offering thirteen cash prizes, totaling \$1,000, for submission of compositions that indicate originality and natural talent. You don't have to be famous to enter this contest. We wish to stimulate the creative imagination of American organists. Arthur L. Bigelow, bellmaster of Princeton University and former laureate at Louvain University, made a European tour this summer in search of new and old foreign bell music to aid our research and we are hopeful that this contest will result in an awakening of the creative efforts of organists of the new world."

The following men have consented to

NEWTON H. PASHLEY, OAKLAND, CAL., ORGANIST



NEWTON H. PASHLEY has had eleven busy and fruitful years at the First Church of Oakland, Cal., Presbyterian, since he went there in 1936. While giving oratorio performances with his choir regularly, he does not neglect the organ and presides over an instrument of sixty-three speaking stops. Recently Felix F. Schoenstein & Sons have added several stops to the instrument built by Kimball. In addition to the annual presentation of Handel's "Messiah" (the thirty-fourth annual performance), Mr. Pashley has presented during the course of the year the Brahms Requiem, Haydn's "Creation" and smaller works, such as Schubert's "Song of Miriam" and Mendelssohn's unfinished oratorio "Christus." Another feature of last season's activities was a series of fourteen weekly organ recitals on Sunday afternoons from the middle of January to the middle of May. These recitals always featured an assisting artist, usually a singer, and upon one occasion a guest organist, Ludwig Altman. The average attendance at these recitals was about 200.

Mr. Pashley was born in 1904 in southern New Jersey. He began organ study with James T. Quarles at Cornell University and continued with Abel M.

act as judges: Dr. James Francis Cooke, editor of the *Etude*; Dr. Harl McDonald, manager of the Philadelphia Orchestra Association; Dr. John Finley Williamson, president of Westminster Choir College, and Dr. Seth Bingham, associate professor of music at Columbia University and organist of the Madison Avenue Presbyterian Church, New York.

The prize-winning composition will be played at recitals throughout the United States by Dr. Alexander McCurdy, head of the organ department of Curtis Institute. The winner of the first prize will travel to the place of the nearest recital at the expense of Schulmerich Electronics.

N. LINDSAY NORDEN, organist and choirmaster of Rodeph Shalom Synagogue, Philadelphia, has been appointed organist and choirmaster of the Hanover Presbyterian Church, Wilmington, Del. This church is celebrating its 175th anniversary in October. Mr. Norden was formerly organist and choirmaster of the Second Presbyterian Church, Philadelphia, and the First Presbyterian Church, Germantown, and was conductor for many years of the Reading Choral Society and the Brahms Chorus of Philadelphia.

IN THIS MONTH'S ISSUE

Recitals at Carnegie Music Hall in Pittsburgh by Dr. Marshall Bidwell heard by nearly 32,000 people in last season.

Associated Organ Builders of America hold meeting in New York.

Bach Society of Marietta, Ohio, gives its twenty-fifth annual recital at home of Thomas H. Cisler.

Organ compositions of Flor Peeters are subject of exhaustive study by Homer Wickline.

Father Finn's noteworthy career as a church musician for fifty years is reviewed.

Dr. Harold W. Thompson makes note of the earliest Christmas music of 1947 from the publishers.

THE DIAPASON

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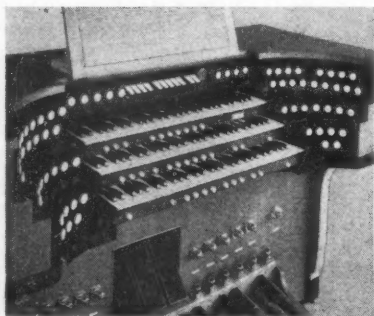
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Bach Society Gives 25th Annual Program in Marietta, Ohio

The twenty-fifth annual meeting of the Marietta Bach Society was held on the evening of July 30 at Cislter Terrace, the home of Thomas H. Cislter in Marietta, Ohio.

The annual Bach program was announced in the traditional manner with chorales played by a brass choir. The opening numbers of the program were selections from Bach's works played on the piano by John Herrlinger and by George E. Lindamood of the junior group of the society. The introduction to the "Catechism" chorale preludes, the Prelude in E flat, was played on the organ by William E. Waxler. From the Trinity section of these chorale preludes, "Kyrie, God the Father Everlasting", "Christ, the World's Salvation" and "Kyrie, God, Holy Spirit" were played by Miss Corinne L. Theis, Miss Patricia Russell and Miss Marjorie Davis; "Glory to God on High" was played by Miss Leatrice Spindler. From the Law and Prayer sections, "These are the Holy Ten Commandments" and "Our Father, Who Art in Heaven" were played by Professor John E. Sandt. From the Faith and Baptism sections "We All Believe in One God" and "Christ, Our Lord, to Jordan Came" were played by Miss Camille Cochran. From the Penitence section "Out of the Depths Have I Cried unto Thee" was played by Mrs. Eldon S. Miller. From the Communion section, "Jesus Christ, Our Saviour" was played by Miss Eileen Price. Professor Theodore Bennett played the Triple Fugue in E flat.

Commemorating the two hundredth anniversary of the "Musical Offering," the six-part Ricercare was played on the organ by Mrs. Carl J. Prescher. Miss Narcissa Williamson of Boston played on the viola the Adagio from the Toccata in C major, accompanied by Professor Bennett. Other assistants in the program were Professor Charles G. Goodrich, Mrs. Harry T. Sprague, Mrs. S. W. Stout and E. Mark Wisdom of Detroit.

The four-part chorale "Now Thank We All Our God" was sung by an impromptu Bach choir conducted by Professor Gerald Lee Hamilton, director of the department of music at Marietta College. Professor Hamilton gave a talk on "The Choral Works of Bach" and presented the arias "Agnus Dei", from the B minor Mass, "Lord, to Thee, My Heart I Proffer", from the "St. Matthew Passion", sung by Mrs. Ada W. Lankford, accompanied by Miss Corinne L. Theis, and "My Heart Ever Faithful", from the cantata "God So Loved the World", sung by Mrs. Edwin H. Flanders, accompanied by Miss Helen G. Hazlerigg.

The melody "Come, Sweet Death" was played as a trumpet solo by Don Block, accompanied by Miss Eileen Price. As the closing number Miss Lillian E. Cislter played on the organ Bach's last composition, the chorale prelude, "Before Thy Throne I Now Appear".

After the program Mr. Cislter remarked that the Marietta Bach Society, instituted in 1923, includes as members all persons in the community who have the desire to foster interest in and appreciation of the

works of Bach, and expressed the hope "that this group, united with the many groups throughout the world having a similar interest and purpose and virtually constituting a world Bach society, will endeavor with increasing interest through the years to come to fulfill Bach's spiritual purpose, to proclaim in the language of his art the Gospel of our Lord and Saviour, Jesus Christ".

BROADCAST MUSIC ACQUIRES LARGE NEW REPERTOIRES

Broadcast Music, Inc., acquired a great repertoire of standard and classical music Aug. 11 with the purchase of all of the capital stock of Associated Music Publishers, Inc. from the Associated-Muzak Corporation. The purchase involves the rights to tens of thousands of world-famous compositions ranging from standard editions of the great masters to the works of distinguished modern composers. Merritt E. Tompkins, vice-president of B.M.I., will assume the presidency of A.M.P. under B.M.I.'s ownership. Mr. Tompkins, one of the founders of A.M.P., had resigned his post as president of that organization to go with B.M.I. when it was established in 1939.

Included in the purchase are the publishing and performing rights in the complete A.M.P. catalog as well as in the catalogues of fifteen foreign music publishing firms. The publishers represented by A.M.P. include Breitkopf & Härtel, Leipzig; M. P. Belaieff, Leipzig; Ed. Bote & G. Bock, Berlin; Editions Max Eschig, Paris; Julius Hainauer, Ltd., London; Kahnt's Schering Ed., Leipzig; F.E.C. Leuckart, Leipzig; Nagel Musical Archives, Hanover; B. Schott's Söhne, Mainz; Schott & Co., Ltd., London; N. Simrock, Leipzig; Universal Editions, Vienna; also the serious music only of Doblinger Verlag, Vienna, and Wilhelm Hansen, Copenhagen. In addition to many original publications found in the catalogues of these houses, the A. M. P. repertory contains compositions of such modern composers as Isaac M. Albeniz, Alfredo Casella, Henry Cowell, David Diamond, Ernst Dohnanyi, Manuel de Falla, Camargo Guarnieri, Paul Hindemith, John Klein, Ernst Krenek, Erich Korngold, Edward MacDowell, Bohuslav Martinu, Joseph Marx, Darius Milhaud, Maurice Ravel, Gardner Read, Max Reger, Vittorio Rieti, Arnold Schoenberg, Alexander Scriabine, Jean Sibelius, Elie Siegmeister, Richard Strauss, Igor Stravinsky, Karol Szymanowski, Joaquin Turina, Heitor Villa-Lobos, Kurt Weill, Jaromir Weinberger and more than fifty others. In the catalog of Breitkopf and Härtel, which was founded in 1719 and is the oldest music publishing house in the world, are the original editions of compositions by Bach, Beethoven, Berlioz, Handel, Haydn, Mendelssohn, Mozart, Schubert, Schumann, Weber, and in the great Schott Mainz catalog are most of the famous operas of Richard Wagner.

A.M.P., which was organized in 1927, will continue in operation under its own name as a wholly owned subsidiary of B.M.I. and its present activities will be extended. The offices at 25 West Forty-fifth Street, New York City, will be maintained. In addition to publishing and acting as agent for standard musical works, scores and education material, A.M.P. will take over the sale of editions of standard music published by B.M.I.

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NEW ANTHEMS

S.A.T.B.

HE WHO WOULD VALIANT BE.....	ROBERT ELMORE	.16
THE LORD IS GREAT IN ZION.....	RICHARD KOUNTZ	.18
THE AGINCOURT SONG.....	ALFRED H. JOHNSON	.15
(for chorus of mixed voices in unison, with junior choir)		

S. S. A.

I WILL BLESS THE LORD.....	ROBERT ELMORE	.25
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RADIO TIMES, London, England

IN AMERICA AND CANADA — JANUARY AND FEBRUARY, 1948

GERAINT JONES studied at the R. A. M. with G. D. Cunningham. He became organist at the R. A. M. orchestral concerts at Queen's Hall under Sir Henry Wood, and was appointed sub-professor of organ playing until leaving the R. A. M. on outbreak of war.

After Dame Myra Hess' National Gallery concerts had been running for eighteen months, an organ was installed for Mr. Jones and he gave a series of recitals, which continued until the end of the war. These included a great deal of early organ music and Bach, half a dozen Handel concerts with strings, the usual classical repertory and many chamber music works seldom played—such as Mozart's Church Sonatas. The success of these recitals led to many broadcasts in 1942, and in an ever-increasing number in subsequent years. These have included many broadcast talks and lecture-recitals, notably a historical series entitled "From My Library," which ran for several months during the past Winter. In 1945 Mr. Jones gave a series of sixteen recitals of the Complete Works of Bach, the first time such a series had been given in England. These were given on the fine Harrison Organ at the West London Synagogue and several recitals were broadcast. A further series of miscellaneous programs followed in the past winter, including first performances of several works by contemporary composers, written specially for Mr. Jones, notably by Michael Tippett, Denis Matthews and Arwel Hughes, while also during the season he gave the first performance of a new work by Benjamin Britten. Just recently Mr. Jones has begun a series of thirteen recitals for the B.B.C. designed to include a representative selection of Bach's complete works.

In the past four years he has given upward of 200 broadcasts. The Radio Times, in November, 1945, when featuring a broadcast from Mr. Jones' Bach series, wrote:

"Though still in his twenties, Geraint Jones has already been recognized as one of the leading executants of organ music. He broadcast his first recital in 1942. Since then his popularity with Radio audiences has grown rapidly."

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Fifty Years Devoted by Father Finn to Choral Art in United States

By J. B. WELCH

Father William J. Finn, noted choral conductor and founder of the Paulist Choristers, this year celebrates the fiftieth anniversary of his entrance into the field of music.

Author of two volumes on the choral art, lecturer in the universities and schools of the nation, Father Finn is widely respected as one of the leading exponents of choral singing in the United States. But the position of Father Finn does not derive chiefly from long years of service. Rather it stems from a discipline of mind and an artistic idealism. "Climb to Parnassus," Father Finn calls it, as he looks back over fifty years of achievement.

As one reads the memoirs of Father Finn, to be published this fall under the title "Sharps and Flats in Five Decades" (Harper & Bros., New York), one realizes that this has been more than a mere climb; it has been a struggle. From his early days in the mission church at Roxbury, when his father prefaced a concert by warning him not to disgrace the family, to the day when the dream of a choir school was shattered by misfortune, to the season when the depression decimated the adult section of the choir, it was musical idealism that supported Father Finn. It is that idealism which today prompts him to write: "Music (after religion and racial prepossessions) is the most powerful instrumentality by which human beings can be moved."

In spite of obstacles in their path the Paulist Choristers have been a great influence on the choral art of the country. Into every hamlet of any size Father Finn has carried his choral ideals. Within six months, throughout the length and breadth of the nation, he directed some 284 concerts. Consistently he has lectured and demonstrated his techniques in the universities and colleges and before convention groups. In his two volumes, "Art of the Choral Conductor" (C. C. Birchard & Co., Boston, 1939) and "The Conductor Raises His Baton" (Harper & Bros., New York, 1944), he has explored the choral field in detail. Most recently Father Finn has organized a sisters' choir, has lectured to about 2,000 people at the Catholic educators' musical conference and has conducted a sixty-hour course in New York City.

After fifty years Father Finn is still evangelizing for a renaissance of the choral art. His approach may be summed up briefly: Choral singing, once the agency of great art, has fallen to low estate; by adherence to certain well-defined principles, by continued study of all its phases, it may be restored to its preeminent position.

The results of fifty years of effort in influencing others have been, here and there, very good. It is discouraging to observe that many of the battles on the way to Parnassus have not been of a musical nature. Much time has been consumed in proving to unimaginative souls that Parnassus actually exists.

The story which Father Finn tells in his memoirs is detailed. It can be summed up briefly: That he aspired always to heights above mediocrity; that he was inspired by a sense of musical idealism.

Father Finn was born in Boston Sept. 7, 1881, and received his education at the Boston Latin School, St. Charles College in Maryland and the Catholic University. In 1912 he received the degree of *magister cantorum* from the Vatican and in 1914 Notre Dame University conferred an LL.D. degree on him. Father Finn founded the Paulist Choristers at St. Mary's Church in Chicago in 1904. He was transferred to New York in 1918. Since that year he has conducted his choristers in that city and has been organist of St. Paul's Catholic Church. He is the composer of much church music and in 1936 wrote a "Paschal Suite" for symphony orchestra.

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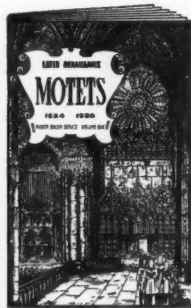
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Christmas Issues

Coming Out Early;
Other Publications

By HAROLD W. THOMPSON, Mus.D.

Already there are a number of attractive Christmas numbers of which I like best the following:

Bach-Luvaas—"O Rejoice, Ye Christians, Loudly." Chorale from Cantata 40. (Kjos.)

Burgess—"A Carol of the Annunciation." Unaccompanied. Twelve pages. Bar and alto solos. Unusual text. (Gray.)

Elmore—"The Manger at Bethlehem." Twelve pages. Alto or bar solo. Divisions. (Galaxy.)

English-Child—"The First Noel." Unaccompanied. Bell effects. (Kjos.)

English-Scholm—"The First Noel." Junior, intermediate and senior choirs. Unaccompanied *ad lib.* (Hunleth.)

English-Scholm—"The Babe in Bethlehem." Junior and senior choirs; unaccompanied *ad lib.* Charming. (Hunleth.)

Marryott—"Midwinter Carol." Unaccompanied. Eight pages. Medium solo or children's choir. Fine text by Rossetti. "In the Bleak Midwinter." Pretty number. (Gray.)

Marryott—"Go, Tell It on the Mountains." Based on a Negro spiritual. Unaccompanied, six pages, divisions. Solo for bar. One of the few spirituals that are carols. Has the swing of the campmeeting; rhythm should be managed with discretion in church. (Gray.)

Pergolesi-Scholm—"Glory to God in the Highest." For junior and senior choirs. (Hunleth.)

Praetorius-Buszin—"Shepherds Him Their Praises Bringing." English words only. The "Quem Pastores" of fifteenth century. Strong, simple tune. (Concordia.)

Praetorius-Buszin—"The New-Born Child of Which We Boast." English words only. The prettier of this pair. (Concordia.)

Anthems

There is one sturdy Thanksgiving anthem by Eric Thiman, "Praise the Lord of Heaven" (Gray). Six pages in length, it has joyful music for a resonant text.

"Let Us Break Bread Together" (McLaughlin & Reilly) is a touching communion hymn or simple anthem on a Negro spiritual, arranged by William Lawrence. I think that at actual communion services this might be sung reverently with great effect; I suggest that it would be a simple matter to change the dialect if that seems to detract from the dignity of the occasion. This is a number which will be very widely used.

Another novelty is "The Agincourt Song" of the fifteenth century, arranged by Alfred H. Johnson (Galaxy) as an admirable unison song. A junior chorus or choir of women and the men separately can be used on some of the sections. The tune is a grand one and the harmonization is intended to bring out its square strength. The text refers to Advent, the Temptation, the Passion, the Resurrection, and the Ascension of Christ,

and also to the descent of the Holy Spirit. It is hard to say just what season of the church year would be best; the main subject is the love of God.

New Editions

The Desoff Choir Series (Music Press) has several new editions, including some by composers of the French Renaissance, including the following:

Brumel—"Sicut Lillium." A lovely short number with text from the "Song of Solomon." Latin words only. Fine for a short encore at choir concert.

de Binchois—"A Solis Ortus Cardine." Hymn for TBB or SAA. Latin words only. Mouton—"Ave Maria." Latin words only.

There are two other interesting issues of the Music Press. One is "Two Sacred Songs in Five Parts" by William Byrd, edited by Hans T. David. These unaccompanied numbers appeal to me much more than the French ones. David Diamond, the talented young Rochester composer, has arranged his "Young Joseph" for SSA in a new edition which does not require orchestra. The text is curiously unpoetical on a poetical subject, but the music is original. This might do for a concert.

In Professor Buszin's "Anthologia Lutherana" series (Concordia) there are the following good numbers:

"Kyrie, God Father in Heaven." Splendid example of Gregorian influence in Lutheran music. English words only.

Wagner, G. G.-Nicolaï—"Hallelujah, Amen and Chorale." Fine contrapuntal work by a pupil of Bach. Closes with "How Brightly Shines."

Anonymous—"Despair Not, My Soul." The chorale, "Mein Herz, sei zufrieden." English words only.

In the "Scholin Choral Publications" series (Hunleth) there are the following new issues of merit:

Negro Spiritual—"Were You There?" Some divisions into six parts. Preferably unaccompanied.

Negro Spiritual—"Deep River." Alto solo against TTBB, baritone solo against SSA. The tune is much like Burleigh's.

Gounod—"Sanctus." Arranged for three choirs: SA, SSAB, and SATB.

In the "Oberlin Choral Series" (Kjos) edited by Olaf C. Christiansen, there is a noble "Adoramus Te, Christe" by Palestrina in three pages. Latin words only. The same firm has an edition of Handel's "Thanks Be to Thee" in unison, though you could vary by using solo or women's voices. Robert Child has a new edition of Schubert's "Ave Maria" with high solo (Kjos).

Communion Service

Some of the best modern services are by Dr. Healey Willan. His Missa Brevis No. IX, entitled "Missa Sancti Michaelis" (Gray), has just appeared. It does not have the Credo and ends with the Agnus Dei. This is a beautiful work, especially the "Benedictus Qui Venit" and it is easy. In spite of the title, the words are English except in the Kyrie.

Organ Music

A specially interesting publication is the "Litany for Organ" (McLaughlin & Reilly) by the Spanish organist Joseph Muset, or Muset-Ferrer, who has written no less than forty-eight pieces on the Litany. Each composition begins with a prayer to the Blessed Virgin, including one, I note, to Our Lady of the Jesuit

Martyrs of North America, whose shrine is at Auriesville, N. Y. One volume of fourteen numbers has previously appeared in Australia, where Father Muset spent some time. The present American volume, containing fifteen pieces, is to be followed by others. Deep knowledge of Gregorian melodies is evident, deep piety, and a creative talent of wide scope. This is certainly one of the important publications of the year.

In the series called "Masterpieces of Organ Music" (Liturgical Music Press) I have enjoyed most in recent issues a Prelude and Fugue in G minor by Lübeck (Folio 52); it gives you an idea of why Bach used to enjoy hearing this eminent master.

If you want something modern, there is a Sonatina by Leo Sowerby (Gray). It is in three movements, which run to twenty-four pages. I notice that Mr. Gray has taken over another fine modern work and given it a new edition—Seth Bingham's "Harmonies of Florence."

Philip James, who does not compose for the instrument often enough, has two attractive pieces, not difficult this time—a romantic "Novelette la Maison Grise" (Gray) in seven pages and a sonorous "Festival March," "Perstare et Praestare" (Gray), in ten pages.

For Peeters has published a number of things, but I mention only one, a "Morning Hymn" (Gray) which will be really useful at church services, which is more than can be said for a considerable number of our organ compositions. Also Allan G. Y. Brown has a set of "Three Religious Pieces" (McLaughlin & Reilly) which are easy and reverent.

Book

One of the books over which I have lingered longest this year is Karl Geiringer's "Haydn, a Creative Life in Music" (W. W. Norton Company). For eight years this talented author was curator of the Society of Friends of Music in Vienna; his book will certainly make him and (if it were necessary) Haydn many new friends. The most genial of composers has found a scholarly biographer who can enjoy his real merits and express them with zest. Especially interesting to me are the accounts of Haydn's visits to England and the estimates of his oratorios. Remember this volume when you wish to give a musician a really enjoyable Christmas gift.

Addenda

The firm of M. Witmark & Sons has several new numbers that are really original. I like less and less the sort of vocal solo we get, but here are some good ones. The most useful of them is Eric DeLamar's "Break, New-Born Year," for medium voice. Its only fault is that it is rather short—three pages—but it moves along majestically to a climax and has an admirable text from the Presbyterian Hymnal. Add this to Gounod's "Ring Out, Wild Bells"—or substitute.

Sven Lekberg has three good songs in modern musical idiom, each working to a climax: "I Will Lift Up Mine Eyes," for high voice, with text of Psalm 121 from the St. Dunstan Psalter; "And a Very Great Multitude," for medium voice, with Biblical text for Palm Sunday; "How Long Wilt Thou Forget Me?" for a voice with wide range (low B to high G), another psalm from the St. Dunstan Psalter, useful in Lent. These are very much better than the usual sacred solo, and they are not acidulous in idiom, but

rather noble, somewhat in the style of Roy Harris, with sudden shifts of impressive chords.

The same firm has three new Christmas carols. I like best "The Christmas Child," arranged by C. A. Peloquin from the old French carol, "Quand Dieu Naquit." This is a sprightly number to be sung unaccompanied and it has a solo *ad lib.* for soprano. "Little Lordeen" is described as a "Gaelic Christmas Fancy," with music by Ralph L. Baldwin and choral setting by F. Campbell-Watson. It is for SSA and is charming in words and music. "Little Hills of Nazareth" for SA or TB has the tuneful quality expected of Geoffrey O'Hara; the arrangement is by Douglas MacLean.

The last of these Witmark issues is an original and not easy anthem by Eric DeLamar called "Lord, Our Dwelling-Place," with text from the Ninetieth Psalm. It is to be sung unaccompanied and has a soprano solo. This impressive work runs to nine pages.

DEATH OF HERBERT A. D. HURD, FRYEBURG, MAINE, ORGANIST

Herbert A. D. Hurd, a well-known organist of Fryeburg, Maine, who had been a member of the Maine Chapter of the American Guild of Organists for many years, died suddenly July 15.

Mr. Hurd was born in Fryeburg July 13, 1894, and passed most of his life in his home town. He taught music at Ricker Classical Institute at one time and served in the United States Army in the first world war. Since 1924 he had been supervisor of music in the public schools of various western Maine towns and was known for his chorus work. He was organist of the First Congregational Church of Fryeburg for thirty years and served as guest organist on a number of occasions in Maine, New Hampshire and Massachusetts churches. Recently he had accompanied Marie Powers upon several occasions when she appeared in benefit concerts in Fryeburg.

Mr. Hurd received his early education at Fryeburg Academy, received instruction from private tutors and studied in absentia at the University of Chicago. In addition to his musical work he was an art student of the late Benjamin T. Newman and was rapidly becoming known for the excellence of his paintings. His favorite studies were of local scenes and his artistic ability was receiving much favorable attention from art critics. He was a member of the Congregational Church.

Surviving are the widow; a daughter, Elizabeth, and his father, Herbert Hurd, all of Fryeburg.

E. POWER BIGGS returned after an absence of two weeks to offer an organ program of works of Bach and Loelliet Sunday, Aug. 17, over CBS from Cambridge, Mass. He was assisted by two flutists, Phillip Kaplan and Verne Q. Powell, in the Loelliet Sonata for Two Flutes and Keyboard. Mr. Biggs also played the Bach Prelude in C minor and two chorale preludes by Bach, "A Mighty Fortress Is Our God" and "We All Believe in One True God."

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WILLIAM P. STROUD



WILLIAM PAUL STROUD has accepted an appointment as assistant professor of organ and piano at Ottawa University. Mr. Stroud was presented in a graduate lecture-recital by the University of Illinois School of Music July 28, in partial fulfillment of the requirements for the degree of master of music. The lecture-recital consisted of excerpts from Mr. Stroud's thesis as well as the compositions covered in the thesis, "A Technical and Critical Analysis of the Preludes and Fugues for Organ, Composed by Johann Sebastian Bach at Leipzig, 1723-1750." The program included three of the four Leipzig works: Prelude in E minor, Prelude and Fugue in B minor and Prelude and Fugue in E flat major ("St. Anne"). The Prelude and Fugue in C major and the "Wedge" Fugue were omitted from the program.

Mr. Stroud was graduated from Southwest Missouri State College in 1942 with a B.S. degree. In 1943 he entered the army and served as a cryptographer with the Southeast Asia Command in Kandy, Ceylon and New Delhi, India, where he

found time for a few organ appearances. Since his discharge from the Army Signal Corps he has been studying at the University of Illinois School of Music with Professor Russell H. Miles, earning both the B. Mus. and M. Mus. degrees. Mr. Stroud has served as an officer in the Champaign-Urbana Chapter of the American Guild of Organists, has been organist and choir director of a McKinley Foundation choir and this summer was on the faculty of the University of Illinois, teaching organ and conducting the university chorus. He is a member of Phi Mu Alpha Sinfonia and Pi Kappa Lambda.

N. LINDSAY NORDEN'S 175TH
WORK HAS BEEN PUBLISHED

N. Lindsay Norden of Philadelphia has just issued his 175th publication. This is an anthem, "Thy Servant, Lord," and is published by the Arthur P. Schmidt Company of Boston. The list of Mr. Norden's works contains choral music, sacred and secular, organ compositions and arrangements, songs (several with violin, harp and organ accompaniments), services for the synagogue, violin, harp and organ compositions, works with full orchestral accompaniment, etc. He has recently written special organ parts made from the woodwind and brass of scores for use with string players and harp and timpani. By this process an orchestral effect is obtained at a considerably smaller expense than that entailed in engaging a full orchestra. J. Fischer & Bro. have brought out the Christmas portion of Handel's "Messiah" and Brahms' "Song of Destiny." Dubois' "Seven Last Words" is in the press.

"FROM EMILY'S DIARY," a new secular cantata for women's voices by Ernest Bacon, has just been published by G. Schirmer. The cantata was first performed by the St. Cecilia Society under the direction of Hugh Ross. Based on poems by Emily Dickinson, it offers a program of moods, tempos and tonalities. Any of the songs may be presented singly or a small group may be used. Because it does not require strong voices, the work should be welcomed by high school and college groups. It is best performed with a small orchestra, but may be done with piano alone.

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Praise the Lord of Heaven.....	E. H. Thiman
A Carol of the Annunciation.....	E. Burgess
Silver Lamps.....	W. A. Goldsworthy
While Shepherds Watched (S.S.A.).....	F. C. Schreiber
Mid-Winter Carol.....	R. E. Marryott
Go Tell it on the Mountains.....	R. E. Marryott
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Two Responses.....	Winfred Douglas
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THE UNIVERSITY OF CALIFORNIA in Berkeley has added to its faculty Ludwig Altman, the San Francisco organist, as an instructor in the university extension division. As his initial undertaking Mr. Altman will deliver a series of fifteen lecture-recitals. In his programs he will cover organ literature from its beginning to the present time. This is the first offering of work in organ at the university. The lectures, each of two hours, are to be given at Temple Emanu-El. Mr. Altman is shown at the organ in the temple. The first lecture is to take place Oct. 6 at 7:30 p.m. Three evenings are set aside for the music of Bach.

Mr. Altman is a native of Germany and was graduated from the University of Berlin and the State Academy for Church and School Music, Berlin. He became organist of Temple Emanu-El, San Francisco, in 1937, and organist of the Second Church of Christ, Scientist, in

Berkeley in 1939. He was official organist for the San Francisco Symphony under Pierre Monteux in 1940 and has played for the San Francisco Municipal Chorus of 200 voices under Dr. Hans Leschke since 1940. J. Fischer has just published his organ arrangement of the "Suite Baroque" by Telemann. Arrangements and hymn paraphrases by Mr. Altman have been accepted by Presser and others.

Mr. Altman spent twenty-eight months in the United States Army between 1943-45.

FREDERICK STANLEY SMITH was guest organist July 6 at the First Evangelical-United Brethren Church of Chambersburg, Pa., of which he is a former member. He played the service and one of his numbers was his own composition, "Contemplation." Mr. Smith is director of music in the schools of Raleigh, N. C., and organist and director at the First Baptist Church of Raleigh.

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Dec. 17, 1896

Amended Charter
Granted
June 17, 1909

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Granted
June 22, 1934

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The A.G.O. Examinations

The American Guild of Organists is primarily an examining body and its examinations are among the most important factors toward raising the standard of efficiency among organists. Any musician of parts who has read the examination papers of the Guild cannot fail to be impressed or to realize at once that organists who pass these tests must be more than mere performers. In addition to a more than average mastery of organ keyboard and pedal technic, they must be practical and skillful musicians with a broad outlook on everything that is defined by musicianship.

More and more are we impressed with the fact that an organist who is to be of real educational service to the community must possess an equipment broader than that of any other musician. In the present day this is true, especially in the smaller centers, where the organist is the musical *genius loci*, and in addition to his church incumbency one finds him as a departmental head in local school or college, or he is the town orchestra conductor or director of choral societies, music festivals, chamber music groups or other innumerable offices. With the ever-increasing demands in musicianship made upon the organist the Guild in turn not only has broadened the scope of content in the tests, but has measurably heightened them to meet these demands.

From time immemorial there has been a tendency on the part of some of our younger organists to steer clear of examinations. This is due partly to a false idea of the true purpose of an examination. Somewhere years ago, I read a statement somewhat as follows: "When the work of a professional musician is analyzed, does not the analysis prove that he is continually being examined as to his fitness for work, either as a performer or teacher?" Would that every young organist would forget the false assumption that these examinations are merely a hurdle devised by some long-beard primarily for the candidate's musical downfall or decapitation. Rather, the candidate should regard these examinations as the culminating point of a long, serious and focused era of study, or a normal part of the routine of a life in music. Unless the fundamental idea of an examination is study and preparation, together with a desire for advancement in the technic and art of music, there is no valid reason for any musician to take an examination.

It is heartening to find that colleges, music schools and organ teachers everywhere not only are more and more encouraging their students to take the Guild examinations, but are actually molding their courses and methods to meet the high standard of the Guild, thus making the examinations the culmination of long, serious training for the organist's profession.

PHILIP JAMES,
Chairman Examination Committee.

Fred W. Church Toledo Dean.

The following officers have been elected to serve the Toledo, Ohio, Chapter for the new year: Dean, Fred W. Church; sub-dean, Chester J. Brinkman; secretary, the Rev. Thomas Curtis; treasurer, Miss Clara Sterr; registrar, Mrs. George E. Bickel.

The chapter has had an outstanding season, with two recitals in the peristyle of the Toledo Museum of Art—by Marcel Dupré Oct. 16 and by Virgil Fox April 9—and many other programs.

Plays for Ottumwa Chapter.

The Ottumwa, Iowa, Chapter met July 29 at Trinity Episcopal Church to hear a program of organ music played

by Miss Phyllis Stevenson, a former pupil of the late Palmer Christian of the University of Michigan, where she received her degree of master of music. The following program was presented: Prelude, Fugue and Chaconne, Buxtehude; "Toccata per l'Elevazione," Frescobaldi; Prelude and Fugue in A minor, Bach; Chorale in A minor, Franck; Suite for Organ, DeLamarter; "Dreams," McAmis; "Carillon-Sortie," Mulet.

Miss Stevenson is a member of Trinity Episcopal and received her early musical training from Mrs. Donald Neasham, organist at Trinity, and the first dean of our chapter.

The new officers of the Ottumwa Chapter are: Miss Grace Harlan, dean; Mrs. Kathryn Carlson, sub-dean; Miss Wilma Johnson, corresponding secretary; Robert Bruce, recording secretary; Miss Geneva Johnson, treasurer.

C. N. JOHNSON, Secretary.

Suggests Annual Concert.

A letter from Dr. Roland Diggle of Los Angeles, Cal., to Warden Elmer, suggesting an annual recital or concert as a means of raising contributions to the Guild, has been presented to the council and approved by it for submission to all chapters and branches. Dr. Diggle outlines his plan as follows:

Dear Warden Elmer:
As one of the many loyal members and supporters of the American Guild of Organists, taking pride in its constantly increasing influence and standing as a national organization, I am writing to you concerning an idea I have in mind for a long time which I firmly believe would result in a great chapter movement for the general good.

The chapters function as separate units, all bound closely together by our common aim to further the magnificent purposes of the Guild, and I should like to see this spirit even more strongly developed, so that every one of the 9,000 members would feel that he or she belongs to headquarters, functioning through the chapters. With this in mind I suggest the following plan:

That annually in the month of November every chapter and branch arrange a public concert or recital using its best talent or visiting recitalists; the proceeds, either from paid admissions or from a free-will offering (after retaining a certain percentage for local use), to be sent to headquarters, to be set aside as a nucleus for an endowment fund, the remainder to be used for running expenses and for national expansion.

With over 160 chapters and branches in all the states doing their part, I believe we shall be surprised at the amount of money the public (and note I say the public and not the organists) will give if the chapters take the matter to heart and do the thing as it deserves to be done. I hope it will be possible to give the list of all chapters, with the amounts they send in, to THE DIAPASON for publication. This would tend to some competition among the chapters.

It might be possible to have a model format of program printed in large quantities at headquarters, featuring the national Guild on the first page, leaving the other page or pages to be printed locally for each recital.

The plan can be a success only if every chapter takes an active part. Aside from the amount sent in, be it \$10 or \$100, the unity of purpose will have a tremendous impetus on the profession as a whole, and the general public will realize that the church musicians are bound together by a common cause. The results cannot fail to be good for us all.

Very sincerely,
ROLAND DIGGLE.

Cheyenne Chapter as Guests.

Mr. and Mrs. Wesley A. Schrader welcomed members of the Cheyenne Chapter and guests to the meeting held July 20 at the Schrader Funeral Home, where a Baldwin electronic organ was in-

stalled recently. Those present heard and played this instrument with considerable interest. Betty Groesbeck, organist at Schrader's, presided. Alice Clark Ross, dean, and Mae Fern Hames presented a piano and organ number, "My Heart Ever Faithful," Bach; Lois Cochran played the "Prayer" from Becker's Sonata in G minor; Bach's Air for the G string was played on the violin by Frances Ross Hoadley, accompanied by Mrs. Ross at the organ; Mrs. Harold L. Vaughan delighted the group with one of her own organ compositions; Dr. John B. Gramlich contributed an improvisation; Kenneth Johnson and Myldred Boyer played hymns. Mrs. Edna Lake read an excellent paper covering her experiences at the Redlands University conference on church music. This inspiring meeting adjourned following a pleasant social hour.

MYLDRED BOYER, Secretary.

Regional Conference in Harrisburg.

The Harrisburg Chapter is to hold a regional conference Sept. 30. The program will open at noon and close with a Guild service in the evening. An interesting array of lectures, recitals and demonstrations is to fill the hours of the afternoon. An invitation is extended to all chapters in Pennsylvania to take part.

At a recent meeting of the Harrisburg Chapter the following officers were elected: Arnold S. Bowman, dean; Miss Marguerite G. Wharton, sub-dean; Mrs. Harold B. Wood, treasurer; J. Albert Wieseman, assistant treasurer, and Dorothy A. M. Peters, registrar. The membership committee presented a report showing that the chapter had increased its membership during the year by twenty members.

DOROTHY A. M. PETERS, Registrar.

Hartford Chapter Announces Plans.

At its meeting July 28 the Hartford Chapter completed plans for the fall and winter. Some of the outstanding features will include recitals by the internationally famous organists André Marchal of St. Sulpice Church, Paris, and Virgil Fox of the Riverside Church, New York City. They are scheduled for October and January, respectively.

An all-New England conference and regional convention consisting of all A.G.O. chapters in New England and eastern New York is to be held in April. This will be the first of its kind ever to be conducted in Hartford by the local chapter.

Other features of the year are: An evening service in October in charge of E. F. Laubin and Dr. McKeith at the Asylum Hill Congregational Church for the benefit of the Schweitzer fund; a junior choir festival at the Central Baptist Church in November and a choral program in December at Hartford Theological Seminary under the direction of Marion Ziemba. January will offer a contest for young organists, and in Feb-

Passed 1947 Examinations

The following passed the 1947 Guild examinations:

FELLOWS.

E. Bronson Ragan.
Charles D. Walker.
Theodore Marler.
Paul Friess.

ASSOCIATES.

William McRae.
Harold W. Fitter.
John F. Cartwright.
Harriet L. Deardon.
Betta Jean Rippey.
John A. Alves.
Richard Stanley.
Elizabeth Papineau.
Charles B. Allison.
Harry W. Myers.
Donald McDorman.
Betty Louise Lumby.
Walter A. Eichinger.
Paul LeBar.
Marjorie Abbott.
Andre Wehrle.
J. Glenn Metcalf.

ruary there will be the annual pastor-organist dinner.

New officers are: Mrs. Ethel S. Bestor, treasurer, succeeding Harold LaChapelle; Miss Eunice R. Pike, A.A.G.O., assistant treasurer; Raymond Lindstrom of Emanuel Lutheran Church, succeeding Edward H. Broadhead as program chairman.

GEORGE H. FAY, Publicity Chairman.

Long Beach, Cal., Chapter.

Emerson C. Cox gave the recital at the Aug. 5 meeting of the Long Beach Chapter, including in his program works by Bach, Ceiqa, Borowski and one of his own compositions, "Desert Dawn." He was assisted by Dorothy Downing, soprano, who pleased the large audience with her groups of songs.

The recital was preceded by a dinner at Victor Hugo's Colonial House, after which Howard Moore, the dean, presided at a brief business meeting and appointed Dr. Cox, Harry J. Tomlinson, Jr., and Arthur Gilbert on a committee to work with the Church Music Guild for the presentation of joint programs before both groups.

IRIS LEWIS ESHELMAN, Reporter.

Ludwig Theis Resigns as Dean.

At an executive committee meeting of the Berkshire Chapter Aug. 11 it was announced by Dean Ludwig Theis that he had been appointed director of music at Pomfret School, Pomfret, Conn., and that it would therefore be necessary for him to resign as dean. Mr. Theis' resignation was accepted with regret. Miss Alberta Zimmerman, sub-dean, will act temporarily as dean.

Plans for the year were discussed and formulated. Some of the interesting activities will be a recital by Virgil Fox in November; round-table discussions on hymns and hymn playing, organ music, hymn sings and a choir festival in the spring, plus events to promote cooperation and fellowship among ministers, organists and directors.

BRUCE M. WILLIAMS, Secretary.

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"The Gregorian Organist" (Contrapuntal preludes and postludes in the modal and semi-modal Gregorian style, for reed or pipe organ, arranged, compiled and edited by Carlo Rossini); "The Ecclesiastical Organist," volume 2 (preludes, interludes, postludes in the contrapuntal style), compiled and edited by Carlo Rossini; published by J. Fischer & Bro., New York.

Admirers of earlier albums of service music put out by this editor and publisher will do well to carry their favor and interest over to the two new volumes listed. Five issues of "The Liturgical Organist" are now available. The two new books carry along the tradition established in the earlier ones. Perhaps the pieces in the new collections are a little more advanced musically, cover rather wider ground formally, a more comprehensive range historically, but they are equal in merit, and just as practical as the predecessors. Church players of all denominations will do well to acquaint themselves with these collections.

"Triptique Marial," for organ, by R. P. Hilaire-Marie Tardif, O.F.M., published by Editions A. Fassin, Lachute, Que.

This is quite simple music—a trio of short pieces of ecclesiastical character, of modal color, listed in turn as "Salutation" ("Salve Regina"), "Contemplation" ("Diffusa est") and "Jubilatio" ("Ave Maris Stella"). The music, despite its simplicity and brevity, has character and worth.

"The First Noel," by Louis L. Balogh; published by J. Fischer & Bro.

This piece, published too late for consideration at the Christmas season now well past and gone, should be noted and kept in mind for consideration next season. It is a series of variations on the familiar English carol following an imaginative and effective introduction. A virile and striking climax is reached at the close. This number is certain to be widely and heartily welcomed for its musical and seasonal values.

"Harmonies of Florence," by Seth Bingham; published by the H. W. Gray Company, New York.

This lovely set of colorful sketches won wide acclaim when first published in 1929 by the firm of G. Schirmer. This new edition appears under the imprint of a different publisher. Concert players who have not made it their business to possess themselves of the five lovely numbers will be well advised to remedy the oversight now that this new edition is available.

"Nostalgia," "Morning Hymn," "Garotte Antique," composed by Flor Peeters; published in St. Cecilia Series, by the H. W. Gray Company.

Three short pieces of definite interest. This composer sports an individual idiom, often harsh and astringent, but always logical and attractive. He knows his instrument; the music always "plays" well. This trio of pieces attempts nothing elaborate or worldshaking, but the music has glamor and striking contour—in short, is good concert material.

RECORD ATTENDANCE DRAWN BY PIUS X SUMMER SCHOOL

The summer session of the Pius X School of Liturgical Music of Manhattanville College of the Sacred Heart in New York closed Aug. 8 after a very successful season. The enrollment, larger than ever and coming from many widely separated points, included sixty priests, seminarians, choirmasters and organists, as well as members of nearly forty religious communities, all of whom dedicated themselves with enthusiasm to the work of church music.

In addition to the regular courses extracurricular lectures and recitals were planned, which included talks by Father John C. Selner, S.S., and Seth Bingham and a group of recitals by Alice Anderson, Robert Hufstader, June McMechen, Viola Lang and Kalman Antos, as well as promising younger artists, including Virginia Fleming and Vittoria de Ranieri.

Once a week the entire student body sang a solemn mass in the college chapel. The session closed with solemn vespers, at which His Excellency, the Most Rev. Joseph P. Donahue, vicar general of the Archdiocese of New York, presided.

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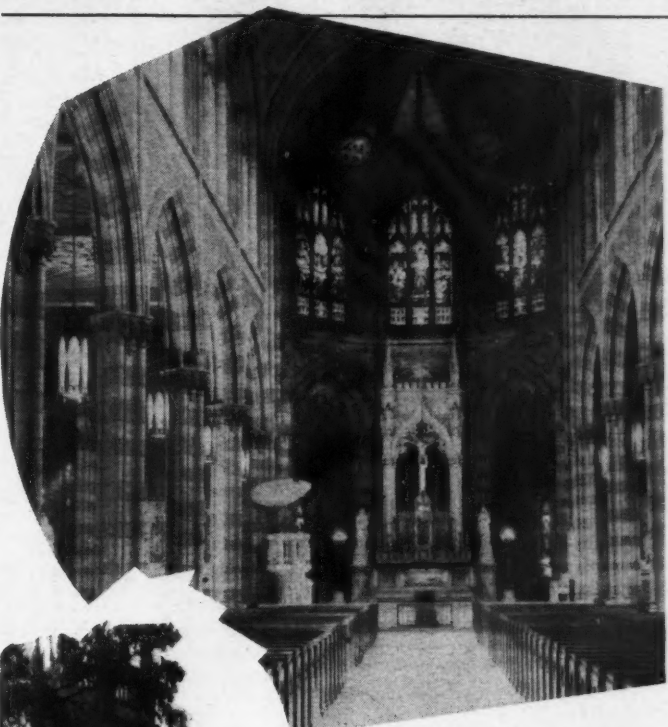
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As part of the University of Loyola this impressive church edifice, seating over one thousand, is the central point from which great educational and spiritual influences emanate. In addition to all of the parish functions, Loyola University religious exercises are conducted in Holy Name Church.

The main altar, and four side altars of this exquisite church are of carrara marble, and the organ, a three manual, forty-nine stop instrument, is located in a specially constructed and raised chamber, placed to the fore and right of the west-end gallery. The tonal design is so planned as to correctly meet all liturgical requirements and be completely adequate for the best classic organ literature.

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FRANKLIN MITCHELL



FRANKLIN MITCHELL, M.Mus., has been appointed to the faculty of Linfield College, McMinnville, Ore., and will begin his work there this month. He resigned his position as organist and director of music at the First Presbyterian Church of Spartanburg, S. C., to accept the new post.

HUFSTADER WILL DIRECT
JULLIARD SUMMER SCHOOL

Robert Hufstader has been appointed to succeed George A. Wedge as director of the Juilliard Summer School, it is announced by William Schuman, president of the school. Mr. Hufstader will continue as director of the extension division of the Juilliard School and will assume his new position next summer upon the retirement of Mr. Wedge.

Mr. Hufstader has been head of the music department of the University of Buffalo, assistant professor of music and chapel organist at Princeton University and instructor in polyphonic music at the

Pius X School of Liturgical Music. He was the organizer and conductor of the Bach Circle Orchestra and Chorus of New York. He has been a faculty member of the Juilliard School since 1945.

ALFRED M. GREENFIELD GIVES
LECTURES AT CHAUTAUQUA

Professor Alfred M. Greenfield of New York University gave a series of five lectures in the department of religion at Chautauqua, N. Y., July 14 to 18. The titles of the lectures, covering the general subject of oratorio, were: "Oratorio in the Church," "Place of Music in Church Life," "Oratorio in Concert," "The Messiah," "Elijah," "Choral Works of J. S. Bach."

On July 19 Professor Greenfield conducted a forum on "Music in America at the Crossroads" for the National Federation of Music Clubs, which met at Chautauqua July 18 to July 20. Speakers on the forum were Walter Howe, Harrison Potter, Eleanor Thorpe and George W. Volkel.

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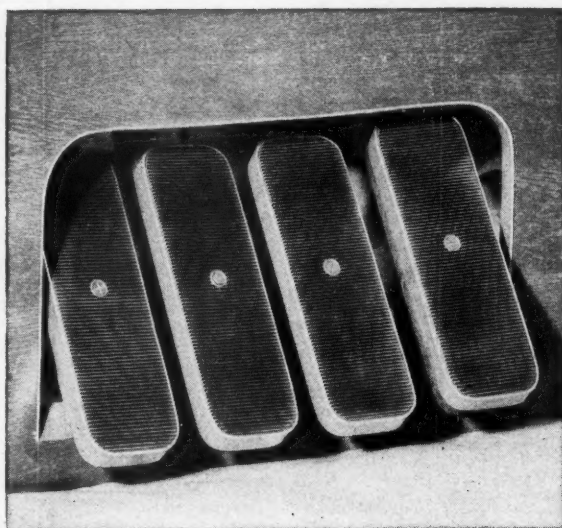
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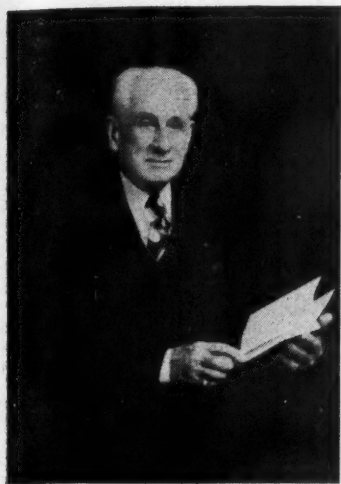
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MORE THAN TWENTY former choir boys who studied with Robert Huntington Terry since he became organist and choir-master of St. Andrew's Memorial Episcopal Church, Yonkers, N. Y., in 1912, returned June 8 to sing with the regular choir at a special service in honor of Mr. Terry's thirty-fifth anniversary. The musical program was made up entirely of Mr. Terry's compositions and arrangements. The rector, the Rev. Lynde E. May, spoke on "The Sacred Ministry of Music."

At a reception in Mr. Terry's honor, which followed in the parish-house, recordings of Handel's "The Messiah" were presented to Mr. Terry by Henry Morpurgo on behalf of the congregation. Arthur Harold Land, chairman of the anniversary observance, read and presented a resolution congratulating the organist on his thirty-five years of service from the rector, wardens and vestrymen. Women of the choir served refreshments.

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CHICAGO, SEPTEMBER 1, 1947

"Blasphemy" in Church Music

That expression of opinions, especially controversial ones, on the subject of what is proper worship music can cause a nationwide stir among church people and musicians is proved by the reaction to an article by Professor Richard T. Gore published in *The Christian Century* June 11. Communications both from correspondents in agreement with Professor Gore and others who disagree with him have appeared even in some of the weekly news-magazines given to superficial articles on many topics.

Professor Gore, known to our readers as an outstanding organist and at present head of the conservatory of music at Wooster College, in Ohio, has made some effective arguments in favor of a better type of service music, but it would seem that he has permitted his feelings to run away with him in his wholesale condemnation of anthems and hymns, many of which through years of use have made a place for themselves which no amount of denunciation on the part of any church musician can take from them. But since it is the habit of prophets to voice their warnings in strong language one may overlook this and heed some of the truths which Professor Gore expresses—some of them doctrines to which the better organists and choirmasters have adhered faithfully and which have been the subjects of articles from time to time in *THE DIAPASON* and other magazines.

At the start the article states Professor Gore's premise in the first paragraph as follows:

Churchgoers would think it strange if the minister read, instead of his sermon, a sprightly article from *Esquire* or Thomas Carew's "A Rapture." Yet they tolerate Sunday after Sunday music just as ill-suited to the service. Go where you will, to the village church or the great metropolitan cathedral, you cannot escape the fact that most of the music used in our worship services is little better than blasphemy. The organists play pieces either transcribed literally from secular sources or written in imitation of them. The congregational hymns in widest use recall the rhythms of the beer garden and the dance pavilion. Some of them are in fact lifted bodily from concert pieces and operas—for example, "My Jesus, as Thou Wilt," from Weber's "Der Freischuetz." Most of the choir anthems and canticles are the grandchildren of French opera, piano pieces and military marches.

Much too strong, it seems to us! We could tell Professor Gore of many, many "great metropolitan cathedrals" and even "village churches" where the situation he describes does not exist. And though undoubtedly there is much improper music used and not all of our hymns are suitable or meritorious, conditions are changing rapidly for the better, largely through the influence of the fine church music schools that have been established in comparatively recent years and the many summer conferences and institutes which have been a boon especially to organists from the smaller cities.

Next the writer of the article states what has been a part of the creed of

conscientious church musicians for a long time:

The aesthetics of church music depends on certain fundamental assumptions with which most people are in agreement. (The fact that they agree shows that they do not understand.) The first of these is that the music in the church service should serve one purpose only: worship. It should not entertain by recalling the sounds of the radio station, the opera house or the cinema. It should exalt us and guide us as we worship a Being greater than ourselves. The second assumption is that only the best music we know is fit for such use. That means that it must be music written especially for worship purposes by composers of the greatest skill. The third is that worship music should create a mood of exaltation, not of depression.

Professor Gore goes on to say that "while it is fairly easy to demonstrate the just condemnation of a hymn-tune that resembles a piece from a comic opera (Sullivan's 'St. Theresa') or a waltz (Marsh's 'Martyn'), it is not so easy when we come to works like Gounod's 'The Redemption' and Dubois' 'The Seven Last Words.' To understand why these works are, in the strict sense, blasphemous, we must know the world of romantic French opera that gave them birth." Well, not all churchgoers are familiar with romantic French opera and it is rather far-fetched to utter such wholesale anathemas against works, which, while not the best, are not justly called "blasphemous." And no amount of preaching and writing to damn "Martyn" will ever stop congregations from singing "Jesus, Lover of My Soul" to it—it is too deeply imbedded in thousands of hearts.

The writer reaches his climax with this rather offensive statement: "We need not go so far afield, however, to find the quintessence of blasphemy. It is nowhere clearer than in the gorgeous melody Gounod fitted as, of all things, an 'Ave Maria' to Bach's chaste Prelude in C! James Huneker spoke anathema on this for all time when he called it 'the Bach-Gounod "Ave Maria," with its slimy echoes of the brothel.'"

Turning to the constructive, Professor Gore asks "What then is good church music?" and answers by listing Gregorian chant and the pure polyphony of the fifteenth and sixteenth centuries, the cantatas, oratorios and organ works of Bach and "music in which the secular elements have been assimilated and purged of their worldly connotations," which last will lift the ban from some of the famous chorales which had a distinctly secular origin.

All this makes no allowance for differences in temperaments and human dispositions. What is sacred to one worshiper may be sacrilege to another, and the person who may derive the greatest spiritual benefit from hymns such as Professor Gore condemns will remain cold to all the Gregorian chant and sixteenth century polyphony which to the musically erudite is the best material with which to create a spirit of worship.

The choirmaster of good judgment does not ignore this fact; at the same time he makes use of compositions that come up to the standards of men such as Professor Gore. After all there was something in John Wesley's statement on this same subject that there was no reason why the devil should have all the good tunes.

Though space is lacking to reproduce Professor Gore's article in full, we have quoted enough to make its prevailing thought clear. It is a well-written contribution; we only regret that it will lose force because of an enthusiasm that has led the writer to border on the intemperate.

A MEMORIAL SERVICE for Miss M. Amelia Parks was held at St. Stephen's Episcopal Church, Millburn, N. J., June 8. Miss Parks had been organist of this church for more than fifty years. Also on L. Brandes, now organist and choirmaster of St. Stephen's, arranged the program. Miss Parks died March 8 at the age of 94 years.

UNDER THE DIRECTION of Mrs. Evelyn Konick Mendelssohn's "Elijah" was presented at Olivet Bethany Methodist Church in Philadelphia June 29 by the choir and soloists. As the prelude Mrs. Konick played Mendelssohn's First Sonata.

Letters From Our Readers

Playing American Music Abroad.

Los Angeles, Cal., Aug. 3, 1947.—Editor of *THE DIAPASON*:

I was interested in the remarks of Dr. H. Lowery in the editorial page of the August issue regarding the playing by Dr. G. Thalben Ball of Edmundson's "Apostolic Symphony". I sent this work, together with some other music by American composers, to Dr. Ball a year ago. During that time he has broadcast it over the B. B. C., played it in Notre Dame in Paris and altogether has featured it as much as our recitals would a new French work.

Of course not all English organists are as progressive as Dr. Ball. I have sent a great deal of music to different organists there and in all but a few cases it has been ignored. However, I have received programs during the past few months which have included such works as: Concert Overture, Rogers; Sonata in A minor, Andrews; Overture, Sowerby; Toccata, Barnes (3); "Harmonies of Florence", Bingham; Festival Prelude, De Lamarier; "Sonata Gothique", Diggle (4); Passacaglia and Fugue, Diggle (3); Symphony, Sowerby, and three or four smaller things.

I have also received programs with American works on them from India, Australia, New Zealand, Ireland and Switzerland. These are in all cases music that I have sent people I know; but in every letter I receive the cry is "I wish I could see more American music; is there a way this can be done?" If there is any answer to this I wish someone would let me know.

Yours sincerely,
ROLAND DIGGLE.

Opposed to Fast Tempi.

Los Angeles 7, Cal., Aug. 1, 1947.—

Editor *THE DIAPASON*. Dear sir:

After some necessary morning duties I sat down to take it easy (as this is my birthday) and about the first pleasure I indulged in was to take up the August *DIAPASON* and begin pleasurable reading.

Odd to say, the first important item that struck my eye was the article (page 6) by Worthy H. Lowery on "Questions Tendency to Faster Tempi on the Works of Bach". After reading this fine, sensible article through twice I was tempted to write to your fine magazine in regard to this excellent article, which pleased me immensely. First off I said to myself—out loud—would that every organist might read and evaluate the good sense of this most necessary article. Only by again reading same may we fully realize its valuable contents. And would that all of us organists might profit and practice the suggestions thereafter.

Even as a young man I could not ever bring myself to want to play or enjoy hearing Bach played "fast", as so many organists want to do most of Bach's compositions. After many years of further study of this subject I am still of the same opinion, namely, that Bach (that is most of his compositions) should NOT be played faster than one can easily, comfortably count (out loud) one-two-three-four to his sixteenth-note figurations.

If one does, the rhythmic, phrasing and accented outline cannot be intelligently heard, musically appreciated or enjoyed by the listener. And even the performer should be able to listen to the melodic outline. I have always contended that in all polyphony there is a melody running in all of the voices, and this melody should be heard—as melody—and not as a jumbled figuration. This is invariably the case, resonant acoustics or no, when speed is used merely for dexterity performance.

If recitalists could only realize that they/we play music for others to listen to we wouldn't play music only for ourselves in public recitals. By taking tempos more normal all may then be able to hear the lovely melodies which abound in even Bach's fugues. These melodies (the polyphony) should be played (in my judgment) in the tempos that singers, violinists and choruses would use, and not as our dexterity and modern key actions permit, and our familiarity with these pieces tempt us to do.

I am going to be frank with a few well-known names in musical performances and try to show why these musicians do or did play everything excessively fast—to my own way of thinking. Molinari, Toscanini, et al., assumed very fast tempi because they are/were fast thinkers and had fast-tempo natures. But their personal tempi were never the normal and average of the majority of their listeners, and all compositions should be performed for the other person—the listener, and not for ourselves!

Just as there are some slow thinkers, hence slow listeners (who are not the average public) so are there quite a few very fast natures who are not the average public listener. Surely we should be willing to assume a more central tempo for the natural average tempi of the great majority of listeners.

Not even schools would dare to rattle off lovely poems, or fine prose and choice literature at the same comparable speed that most organists race through most of Bach's worthy polyphony—which abounds,

Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of Sept. 1, 1912—

Three organists took part in the dedication of the large Austin organ in the City Hall at Portland, Maine, late in August. They were Will C. Macfarlane, Ralph Kinder and R. Huntington Woodman. The dedication ceremony took place Aug. 2 with Mr. Macfarlane at the console. The organ was the gift of Cyrus H. K. Curtis.

The annual convention of the National Association of Organists was held at Ocean Grove, N. J., Aug. 5 to 10. Clarence Eddy, president of the association, presided over the sessions. The election of officers resulted in the choice of Dr. J. Christopher Marks for president.

It was announced that "T. Tertius Noble, organist of York Minster and one of the best-known organists and composers in England," would come to this country in September under the direction of G. Schirmer, Inc., for a series of recitals.

Twenty-five years ago the following news was recorded in the issue of Sept. 1, 1922—

The annual convention of the National Association of Organists was held in Chicago the week of July 31. Cool weather made the visitors comfortable, but they were held up by delayed trains because of a nation-wide strike of railroad shopmen and a streetcar men's strike paralyzed the city during the four days of the convention. Among the recitalists were Clarence Eddy, Lynnwood Farnam, Earnest MacMillan and C. Albert Tufts. T. Tertius Noble was elected president of the N.A.O.

Ten years ago the following news was recorded in the issue of Sept. 1, 1937—

The new St. Robert's Church, Shorewood, Milwaukee, Wis., which will be one of the most imposing edifices in the Cream City, has placed an order for a large four-manual organ with George Kilgen & Son. The contract for a four-manual had been awarded to the W. W. Kimball Company for St. John's Cathedral (Episcopal), Denver, Colo. M. P. Möller forces were installing a large four-manual in the Covenant-First Presbyterian Church of Washington, D. C.

Announcement was made of the appointment of Ernest White as organist of the Church of St. Mary the Virgin, New York City. Raymond Nold was director of music of this church.

As I previously mentioned, in lovely melodies. If we would listen to these as actual melodies, how could we then want to race through same, merely to display our ability? When I am permitted to hear a recitalist play music entirely for its own sake—rather than for public display—then what a rare treat I am permitted to enjoy!

Let us read again and again the last stanza of Brother Lowery's sensible article and then probably some of us may be willing to play Bach less fast.

Yours very truly,
ALBERT TUFTS, MUS.B., A.A.G.O.

"Words of Anthems" Issued

A small but very valuable book has been issued in a revised edition under the title of "Words of Anthems". It is published by Novello in London. As the title indicates, the book contains the words of anthems in general use. The total number presented is 550. There is also an index of the first lines of anthems. If on this list any American composers are represented we have failed to find them. There is a listing of anthems suitable for church festivals and special occasions and selections from oratorios are given, making the compilation one of practical service to the choirmaster.

The original book, on which the latest issue is based, was published in 1888 and was prepared largely by Henry W. King, who founded it on an earlier collection of which Sir John Stainer was one of the editors. In 1938 it was decided to make a shorter revised collection, as tastes had changed. The latest entirely new edition has aimed to include "only those anthems which were found to be in current use in at least five cathedrals". The selection was made on behalf of the Church Music Society by Dr. H. C. Colles, Dr. Harvey Grace and Dr. E. H. Fellowes. Dr. Colles and Dr. Grace died before the project was carried to completion.

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chapel, is to be built by M. P. Möller,
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Black is minister of music of this church,
one of the largest of its denomination in
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Newton Pashley of the First Presbyter-
ian Church of Oakland was consultant
in the preparation of the four-manual
specification, which is to be as follows:

GREAT ORGAN (Enclosed).

Violone, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Octave Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Furniture, 3 rks., 183 pipes.

SWELL ORGAN.

Flute Conique, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Flauto, 2 ft., 61 pipes.
Plein Jeu, 3 rks., 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.

SOLO ORGAN (prepared for).

Solo Flute, 8 ft.

Gamba, 8 ft.
Gamba Celeste, 8 ft.
Harmonic Flute, 8 ft.
Harmonic Trumpet, 8 ft.
French Horn, 8 ft.
Clarion, 4 ft.
Chimes, 25 notes.

ANTIPHONAL ORGAN.

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PEDAL ORGAN.

Contrabass, 16 ft., 32 pipes.
Violone (from Great), 16 ft.
Bourdon, 16 ft., 32 pipes.
Flute Conique (from Swell), 16 ft.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte (from Swell), 8 ft.
Super Octave, 4 ft., 12 pipes.
Harmonic Flute (from Great), 4 ft.
Posaune, 16 ft., 32 pipes.
Posaune, 8 ft., 12 pipes.
Posaune, 4 ft., 12 pipes.



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tral colors at hand, supplemented
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Cooperation with A.G.O. and Architects Voted — Repeal of Tax on Organs Discussed — H. M. Ridgely Elected President.

A meeting of the Associated Organ Builders of America, at which a number of items of business were taken up, was held in New York City July 21.

The builders received communications from the American Guild of Organists and the American Institute of Architects suggesting joint discussions with the Associated Organ Builders of America of common problems, such as measurements of consoles, space and conditions for the satisfactory installation of organs, proper provisions for blower equipment, conduits, conductor pipes, etc. A committee was appointed to arrange a convenient time to meet with committees from the Guild and A.I.A. to consider these important matters.

It was decided to have a booklet printed dealing with all problems pertaining to the purchase and installation of an organ. This will be available to all who are interested if they will write to the secretary-treasurer, Lewis C. Odell, 1404 Jessup Avenue, New York 52.

The tax on organs was discussed at length. Since the meeting a bill to repeal the tax has passed the House, but no action can be taken by the Senate before it convenes next January. It will be an advantage to have as many persons as possible communicate with their senators regarding the matter.

The final business was the election of officers for the next two years. An expression of thanks to the retiring president, A. G. Sabol, was adopted. The new officers are: H. M. Ridgely president, Frederick Durst vice-president and Lewis C. Odell secretary-treasurer.

VALENTINA WOSHNER FILLINGER gave a performance of Marcel Dupré's "Stations of the Cross" complete in a recital at the Little Theater of De Paul University, Chicago, July 29.

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AT THE SERVICE in St. Paul's Church, Baltimore, Md., on Whitsunday the rector, the Rev. Harry Lee Doll, presented to Edmund Sereno Ender and Mrs. Ender, in the name of the vestry and the congregation, a coffee service commemorating "twenty-five years of faithful and devoted service which they have rendered this parish." The tray of the service was inscribed with the following words: "To Edmund Sereno Ender in commemoration of twenty-five years of devoted and distinguished service as organist and choirmaster, Old St. Paul's, Baltimore. Presented by the vestry and congregation of St. Paul's parish."

"Mr. Ender has left the mark of his splendid training upon literally hundreds of boys, instilling into them a love of music and a love of serving God with the ability that has been given them in their voices," said Mr. Doll. "There is not a member of the congregation who is not conscious of the painstaking and consecrated work which he has done, and every one of us is proud of the choir's

achievements. We rejoice to mark this anniversary and look forward to years ahead of his fine leadership."

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The University of Wisconsin has been a pioneer in the field of non-commercial radio. The new FM station is the first to be operated as a state-owned public service. The organ will be put on the air as a solo instrument.

For FM use it is important to eliminate "standing waves" from within the organ chamber; so the loft was designed like a band shell, with the walls and ceiling merged in a rolling arch. The end walls are curved and not parallel and all square corners are eliminated. There are two sound openings to the organ chamber, with the shades of one opening upward and those of the other opening downward. The wind system, regulators, reservoirs, tremolos and distribution were designed so that all parts of the organ with the exception of the pipes and chests are placed in a room beneath the organ, outside of the organ chamber. Another room below the organ houses the direct-electric relay and remote control combination system.

Installation of the instrument was planned by Frederick Fuller of the Maxcy-Barton staff and carried out by the Wisconsin Organ Service, Madison branch of the company. Previous to the war Mr. Fuller was on the staff of the University of Wisconsin. During the war he served as master of an army supply ship in the south Pacific. Upon his return from service he joined the Barton Company.

DONALD THORNING WOOD has resigned his positions at Trinity Lutheran Church, New York, and with the National Bureau of Economic Research to accept an instructorship in economics at Dartmouth College, Hanover, N. H.

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Programs of Organ Recitals

Wilbur Held, Columbus, Ohio—Ohio State University presented Mr. Held in a recital at the First Congregational Church July 14 and he presented a program consisting of these works: Passacaglia and Fugue in C minor, Bach; Chorale Preludes, "Jesu, Joy of Man's Desiring" and "Whither Shall I Flee," Bach; Fantasia in C, Franck; Prelude and Fugue on B-A-C-H, Liszt; Roulade, Bingham; Intermezzo, DeLamarter; Toccata, Sowerby.

Ralph S. Grover, Paterson, N. J.—Mr. Grover, organist and choirmaster of the Church of the Messiah, Paterson, played the following program Sunday, July 20, on the Skinner organ of the First Presbyterian Church, Wilmington, N. C.: Prelude in B minor, Bach; Chorale Preludes, "I Call to Thee" and "Jesu, Priceless Treasure," Bach; Prelude and Berceuse, Vierne; "Cortege" and Adagio from First Symphony, R. S. Grover; Moderato and Andante Sostenuto, Gothic Symphony, Widor; Chorale in A minor, Franck.

Nathan I. Reinhart, Atlantic City, N. J.—Mr. Reinhart gave the following program in the City Hall Auditorium, Portland, Maine, July 16: "Sonata Cromatica," Yon; Chorale Prelude, "O World, I Now Must Leave Thee," Brahms; Cathedral Prelude and Fugue in E minor, Bach; "Meropé," from the "Plelades," Horace Wadham Nicholl; Praeludium to Third Mass, "Puer Natus Est Nobis," Frank Campbell-Watson; Mountain Sketches ("Canyon Walls," "Jagged Peaks in the Starlight," "The Wind in the Pine Trees"), Clokey; First Sonata, Hindemith.

H. Winthrop Martin, Wellesley, Mass.—Mr. Martin, organist and director of music at the Village Church, Congregational, Wellesley Square, presents a fifteen-minute recital every Sunday before the morning service. In June the following selections were played: "Attende Domine," Kreckel; Meditation, Dubois; Adagio, Schubert-Arno; "Marche Pontificale," de la Tombelle; "Child's Prayer," Kullak; Intermezzo, Delibes; Pastorale, de la Tombelle; Sunday-school March, Schreiner; "Bell Benedictus," Weaver; Pastorale, Franck; "Chant de Printemps," Bonnet; Concert Allegro, Mansfield; Aria, Peeters; Postlude, Littlejohn; Communion, Purvis; "Before the Image of a Saint," Karg-Elert; "Stately March," Galbraith.

Paul Callaway, Washington, D. C.—Mr. Callaway, organist and choirmaster of the Washington Cathedral, gave the following Bach program after evensong at the cathedral July 6: Fantasia in G major; Canonic Variations on "From Heaven High"; Chorale Prelude, "By the Waters of Babylon"; Fourth Trio-Sonata, in E minor; Passacaglia and Fugue in C minor.

Douglas L. Rafter, A.A.G.O., Manchester, N. H.—Mr. Rafter, organist and director at the First Congregational Church, gave a recital in the City Hall Auditorium, Portland, Maine, Aug. 15. He played the following program: Suite from "Water Music," Handel; Aria, Peeters; Chorale in A minor, Franck; "A Rose Breaks into Bloom," Brahms; "Dawn," Jenkins; "Bells through the Trees," Edmundson; Scherzo (Suite for Organ), DeLamarter; "Caprice Heroique," Bonnet.

Homer Humphrey, Boston, Mass.—Mr. Humphrey of the Second Church in Boston gave the recital at the City Hall Auditorium in Portland, Maine, Aug. 3, playing: Chorale Prelude, "Now Comes the Gentiles Saviour," Bach; Sonata 1, in C minor, Salome; Musette, Bossi; Andante from String Quartet, Debussy; "Benediction Nuptiale," Saint-Saens; "Chant de Mai," Jongen; Finale in C major, Humphrey.

Klaus Speer, Harrisonburg, Va.—Madison College presented Mr. Speer of Lincoln University in a recital Aug. 6. His program consisted of the following: Prelude and Fugue in F sharp minor, Buxtehude; Chorale, "Lord, Keep Us Steadfast," Buxtehude; Fugue and Capriccio, Roberday; Sonata No. 2, Hindemith; Pastorale, Milhaud; Prelude and Fugue, Effinger; Trio-Sonata No. 2, in C minor, Bach; Chorale, "O Whither Shall I Flee," and Prelude and Fugue in C major, Bach.

Mrs. Reginald Hamlin, A.A.G.O., Burlingame, Cal.—Mrs. Hamlin gave a Bach program at the First Baptist Church July 27 in honor of the Bach festival at Carmel, Cal. She played the following compositions: Chorale Prelude, "Gelobet seist Du, Jesu Christ"; Air in A minor (from Toccata and Fugue in C); Moderato in C minor (Tenth Harpsichord Concerto); "My Heart Ever Faithful" (Cantata for Pentecost); "Jesu, Joy of Man's Desiring"; Chorale, "From High Heaven," Händel-Bach; Chorus, "Come and Thank Him" (Christmas Oratorio). Air on the G string, for violin, was played by Kathleen Broer.

Richard W. Ellsasser, Boston, Mass.—Mr. Ellsasser resumed his fall recital work with a performance Aug. 6 at the First Methodist Church of Tecumseh, Neb., and this was followed by a recital Aug. 10 in the First Methodist Church of

Seward, Neb. The Tecumseh program consisted of these compositions: Allegro Vivace, Concerto in A minor, Vivaldi; "The Fifers," d'Andrieu; Allegro Vivace, Sonata No. 6, in G major, Sammartini; "Fugue a la Gigue," J. S. Bach; Pastorale in D minor, J. C. F. Bach; Fourth Concerto, in C major, J. S. Bach; "The Kettle Bells," from "Fireside Fancies," Clokey; "Icarus," Ellsasser; Concert Study in D minor, Ellsasser; improvisation on a theme submitted by Alfred Blinde.

Irene Robertson, Los Angeles, Cal.—Dr. Robertson gave two Bach programs for the Bach festival in All Saints' Church at Carmel, Cal., July 23 and 25. Her programs were the following:

July 23—Concerto 4 in C major; Chorale Preludes, "Subdue Us by Thy Goodness," "We all Believe in One God," "Have Mercy on Us, O Lord"; Prelude and Fugue in G minor; Trio-Sonata I: Two "Schubler" Chorales, "O Whither Shall I Flee" and "Lord Jesus Christ, with Us Abide"; Toccata in F major.

July 25—"Cathedral" Prelude and Fugue in E minor; Concerto I in G major; Passacaglia and Fugue in C minor; Chorale Preludes from "The Liturgical Year," "In dulci Jubilo," "In Thee Is Joy," Lord God, Now Open Wide Thy Heaven" and "All Men Living Are but Mortal"; Dorian Toccata.

Irving D. Bartley, Durham, N. H.—Mr. Bartley, assistant professor of organ at the University of New Hampshire, gave a recital July 17 in the City Hall Auditorium, Portland, Maine, and presented the following program: Chorale Improvisation on "Italian Hymn," McKinley; Cantabile and Allegro, Second Symphony, Vierne; Adagio Contabile from "Sonata Pathétique," Beethoven; Canon in B minor, Schumann; "The Chapel of San Miguel," Seder; Reverie, Dickinson; "Plece Heroique," Franck; "Moonlight," Frydinger; Andante from Fifth Symphony, Tschalkowsky; "Marche Solennelle," Mailly.

Claude L. Murphree, Gainesville, Fla.—Mr. Murphree gave an interesting program entitled "Shakespeare and Music" at the University of Florida July 20. His numbers included: Overture to "Coriolanus," Beethoven; Scenes from "The Tempest," Humphrey J. Stewart; Overture to "A Midsummer Night's Dream," Mendelssohn; "Othello," Orchestral Suite, Cole-ridge-Taylor, arranged for the organ by H. P. Ellingford; Overture-Fantasia, "Romeo and Juliet," Tschalkowsky.

Aug. 3 Mr. Murphree, gave a Bach recital for the summer school, playing these compositions: Concerto in A minor; Chorale Preludes, "Hark a Voice and Rejoice, Christians"; Prelude and Fugue in C; Trio-Sonata in D minor; Prelude and Fugue in G major; Chorales, "So Fervently I Long for Thee" and "I Call to Thee, Lord Jesus"; Passacaglia and Fugue in C minor.

Doris L. Thorne, Oneida, New York.—Miss Thorne presented the following program at St. John's Episcopal Church June 8: Chorale, "We Pray Now to the Holy Spirit," Bach-Buxtehude; Arioso in G, Bach; Toccata and Fugue in D minor, Bach; "Rhosymedre," Vaughan Williams; Chorale in A minor, Franck; "Legende," and Scherzetto, Vierne; Toccata, Fifth Symphony, Widor.

Eileen Burkhardt Maltby, A.A.G.O., New York City.—Mrs. Maltby presented the following program in St. Paul's Chapel at Columbia University on the afternoon of Aug. 6 in partial fulfillment of the requirements for the master of arts degree: Prelude and Fugue in A minor, Bach; First Sonata, Mendelssohn; Chorale in B minor, Franck; First Sonata, Hindemith; Cantabile, Jongen; Postlude on "Work Song," Bingham.

Thane McDonald, Wake Forest, N. C.—As a part of the program of the annual summer concert of the Wake Forest College music department in the Baptist Church July 31, Professor McDonald played the following organ program: Toccata and Fugue in D minor, Bach; Chorale Prelude, "My Inmost Heart Doth Yearn," Bach; Offertory on "O Filii," Gullmant; Prelude, Samazeuilh; Andante Espressivo, Sonata in G, Elgar; Toccata in D minor, Reger.

The glee club, directed by Professor McDonald, sang Mendelssohn's "Elijah."

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist of Luther Memorial Church, played the following compositions in recent fifteen-minute Sunday morning recitals: Quartet on "Lord, Have Mercy," D'Anglebert; Solemn Mass, Couperin le Grand; "The Lord Sent Redemption," from "Opus Sacrum"; and "Musical Offering," de Maleingreau; Intermezzo, Stanford; First Chorale, Andriessen; "May Song," Jongen; "Grant Them Eternal Peace," Vierne; "Trois Elevations," Dupré; "Ripon Cathedral," Hall; "I Cry to Thee," Krebs; Fantasia, and "A Fancy for a Double Organ," Gibbons; ten numbers from "Twelve Characteristic Pieces," Rheinberger; "Full Organ," du Mage; Toccata in E minor, Pachelbel; Chorale,

Honegger; "To an American Soldier," Thompson; Psalm-Prelude on Psalm 23, Howells; "Three Impressions," Karg-Elert; "Help, Lord, with Strength to Praise Thee," Zechiel; "O Come, Thou Spirit of Truth," Karg-Elert; Sonata 6, Barthelemon; "If Thou but Suffer God to Guide Thee," "All Glory Be to God on High" and "Salvation Now Has Come to Earth," Bach; Ariso, Sowerby; Chorale in E major, Franck.

John T. Erickson, A.A.G.O. New York.—At Helen Hughes Memorial Chapel, Silver Bay, Lake George, N. Y., Aug. 11 a recital was played by Dr. Erickson and his program included: Fantasia in G minor, Bach; Air from "Water Music," Handel; Hungarian Dance No. 7, Brahms; "Indian Wall," Dvorak; "Rigaudon et Musette," Bedell; Midsummer Caprice, Johnson.

Homer Whitford, F.A.G.O., Cambridge, Mass.—Mr. Whitford of the First Church in Cambridge gave the recital at the City Hall Auditorium in Portland, Maine, July 31, playing: Fanfare ("Water Music"), Handel; Aria ("Westminster Suite"), Purcell; Minuet, C. P. E. Bach; "Spring Comes Laughing," from "Peasant Cantata," Bach; Grand Chorus in the Style of Handel, Guilman; Allegro Cantabile (Symphony 5), Widor; "Carillon," Vierne; Scherzo (Suite for Organ), DeLamarter; Pastorale, "In Springtime," Whitford; Toccata (Kyrie Eleison), Purvis.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following compositions before services at the Church of the Pilgrims in August: Toccata, van Hulse; Finale-Fugue, Second Sonata, Rheinberger; Solemn March, Noble; Triple Fugue, Merkel; Fanfare, Virgil Thomson; Prelude and Fugue, Cecil Effinger; "In Te, Domine, Speravi," Baumgartner; "Romance," Capocci.

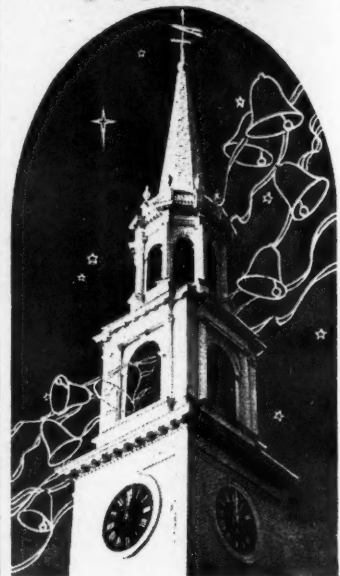
TRINITY COLLEGE HONORS

COKE-JEPHCOTT, ELMER, SILBY

The board of examiners of Trinity College, London, has elected to fellowship Dr. Norman Coke-Jephcott of the Cathedral of St. John, New York; Samuel Lewis Elmer, warden of the American Guild of Organists, and Dr. Reginald Mills Silby of the Church of St. Ignatius Loyola. This is the highest honor this college can confer. The principal, Dr. Wilfrid Greenhouse Alt, F.T.C.L., was in America in June, examining some 150 candidates, while the theoretical candidates sat for theirs in the spacious dining hall of the choir school of St. John the Divine Cathedral, headquarters of the New York City Center of Trinity College. All theoretical papers are sent to London for correction and grading and, as these are sent from the 750 Trinity centers throughout the world, about 57,000 are sent to London to be passed upon during the year.

The honorary national chairman for these examinations is registering prospective candidates not only for the theory tests, but for the practical examinations, which will be held early next May, when the principal and Dr. Lowery will again be here for that purpose. Inquiry may be made of Dr. Becket Gibbs, King's College Club, 501 West 121st Street, New York 27.

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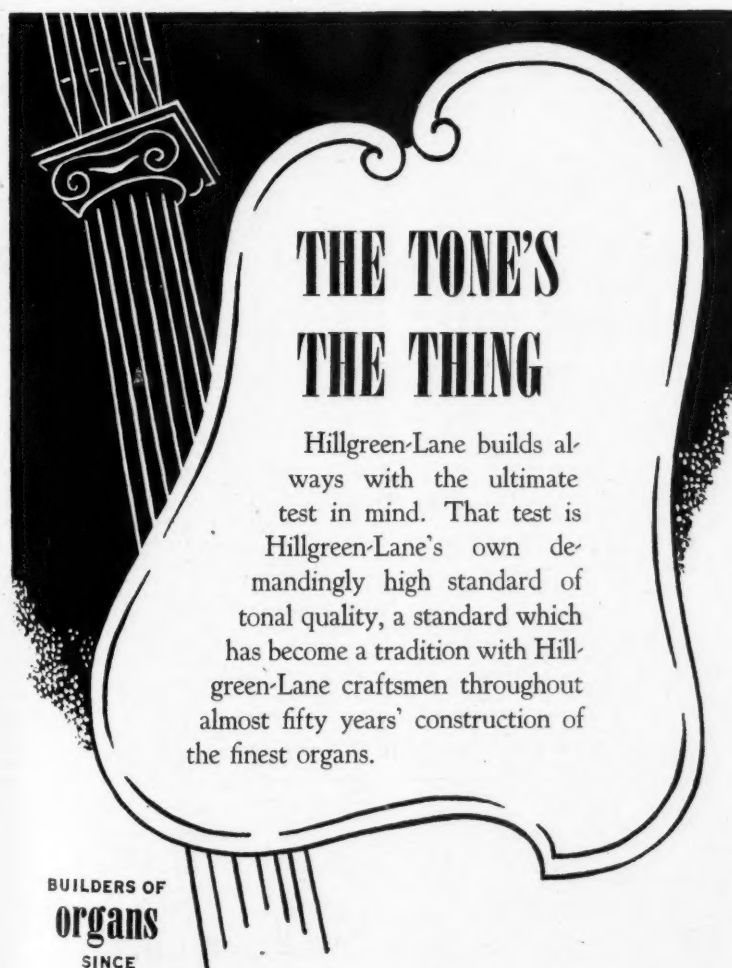
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A reader of THE DIAPASON has sent us, without solicitation, a letter that should be enlightening to many other readers. May we quote him? Here is what he says:

I suppose you know this, but I have found out that a card in THE DIAPASON does a lot of good in keeping one's name before the public. I can prove it with one example.

Two years ago, a friend of mine went from Detroit to Toronto and thereabouts for his vacation. In Toronto he met one of the big-wig organists, and naturally enough said he had a friend who was organist in the United States. The Canadian organist politely asked what the name of the United States organist was, and my friend gave my name.

"Oh yes, I know of him!" came back the astonishing answer. In fact he must have known me quite well, judging by the tone of his voice, for my friend came back with two and one-half grains more respect for my achievements.

I couldn't figure it out for a while. I was quite certain that with the exception of a few short dashes across the border to Windsor in order to buy a tie or a glass of ale I had never been in Canada. And I know doggone well that I'm not important enough for my fame to spread under foreign skies.

And then the thought struck me that I was running a card in THE DIAPASON at that time. The Canadian organist wasn't shooting with grease, as I first thought. Of course he "knew of me"—he had been seeing the name in THE DIAPASON for the past six months.

And that's the story, but it certainly goes a long way to prove the value of a card in THE DIAPASON.

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Flor Peeters' Organ Works Are Intended to Serve Noble Art

[The writer of this article, a prominent Pittsburgh organist, has assembled the works of Flor Peeters with great care. He has given the first performance of a number of Mr. Peeters' compositions in this country and has presented programs consisting exclusively of works of the Belgian master.]

By HOMER WICKLINE

Flor Peeters, the Belgian organ virtuoso and composer, was born in Tienen, July 4, 1903. After a brilliant career as a student at the Lemmens Institute in Malines, Belgium, at the age of 22 he succeeded his organ professor, the famous improvisateur, Oscar Depuydt. Pupil of Van Nuffel in piano, composition and Gregorian chant, of Mortelmans in counterpoint and fugue, he had further organ study with Dupré. In 1925 he became organist of the Metropolitan Cathedral of St. Rombaut in Malines and in 1931 professor at the Royal Conservatory of Ghent, Belgium. He is also professor of organ and composition at the Conservatory of Tilburg, Holland. As a concert virtuoso he is known all over the continent.

A broad acquaintance with Peeters' organ works reveals ultimately, as does a personal conversation with him, his all-consuming belief in "organ playing and admiration for our glorious artistic heritage" (as organists). His concern over the decadence in organ design and carelessness and unoriginality in registration matters is matched only by the exactitude with which he registers his own compositions. In the preface to the second volume of the "Old Netherlands Masters" we find his artistic credo in this direction tersely stated: "The task of serving this noble and subtle art falls upon us organists; we it is who must preserve intact its purity of structure and candor of inspiration, by means of the faultless quality of our interpretation."

Peeters' interest in Gregorian chant is most evident in the organ works. From the early "Four Improvisations" (opus 6) onward, the long curving melodies of the liturgy serve as inspiration. Occasionally, as in the "Abbey Peace" (opus 16 a) and the "Elegie" (opus 38), the chants provide an inescapable comment. Concomitant with this is an interest in the expansive use of the folk music, sacred and secular, of the Low Countries. The "Flemish Rhapsody" (opus 37) is a brilliant display piece on the surface, but investing the whole is the sense of nationalism found in the traditional melodies which gave it birth. The pungent modal lines of an old "Flemish Noel" become in turn the opus 20 "Variations and Finale" or a chorale prelude in the ten to be found in opus 39.

His preoccupation with the classic period's formal stylization appears in the Adagio movement of the "Suite Modale" (opus 43) and the Sinfonia (opus 48). Certainly the "Ave Maria" (opus 6), variation 6 of the opus 20, several of the chorale preludes (opus 39) and the variations 4 and 6, have musical progenitors somewhere with perukes and knee-britches.

Throughout much of Peeters' work (and not alone in the organ works, as even a cursory examination of his piano, vocal and choral works demonstrates) is a mellowing vein of mysticism. An impressionism closest akin to that of Respighi, although resembling it only in surface details, pervades the "Speculum Vitae" (opus 36), the two pieces, opus 16 a and 16 b, and colors many of the smaller pieces in the two volumes "Heures Intimes". Certain of the variation forms have also been affected.

Peeters has in a number of instances adopted the classic forms and usually has succeeded in revivifying them. Thus we have his adoption of the variation form (opus 20 and opus 58), the chorale prelude (opus 6 and opus 39), the passacaglia (opus 42), the suite (opus 43) and the organ symphony (opus 48).

A master of the toccata, examples may be found in opus 20, variation 8; opus 25, number 20, opus 28, opus 43 and variation 5 of opus 58. The two toccatas in opus 25 and opus 43 would form in program building a welcome relief from the "rock-grinding-on-rock" of the Widor and the "Twentieth Century arriving home on time after a difficult voyage" effect of the Mulet.

Any discussion of either Peeters or his

compositions would not be complete without reference to his delectable sense of humor. There are many evidences of it in his compositions and they are easily located.

Opus 6—"Four Improvisations" (on Gregorian Melodies). Originally published by Ledent in Brussels, republished by McLaughlin & Reilly Co., Boston, Mass. Dedicated to Michael Van Dessel, organist of the Dundalk Cathedral in Ireland the improvisations are chorale preludes in form with succinct statement of their familiar Gregorian themes. Here Peeters demonstrates (as in the "Heures Intimes") his great ease of writing miniatures which exemplify the moods called forth by their titular themes. The prelude "Verbum Supernum" contains that fascinating mixture of the classic, modal and impressionistic which join to form the distinctive Peeters flavor. Highlight of the four is the classic, chaste setting of the "Ave Maria" from the St. Gregory Hymnal. Many are familiar with the unforgettable performance of the original hymn by the Palestrina Choir on Victor record 21621. Symmetrical exposition of a scale-wise rising and falling fourth transparently surrounds the choral statement of the theme. The "Iste Confessor" becomes a long-phrased ingratiating cantilena with a pizzicato pedal point, concluding with a coda in the Peeters idiom. The Fantasy on "Inviolata" pursues the rhythmic possibilities inherent in the 12/8 statement of the theme. After a climactic development over a syncopated pedal point, charming use is made of a unison recapitulation of the theme. An excellent introduction to Peeters, the Improvisations are useful collectively or individually for service or recital.

Opus 11—"Ten Pedal Studies" (Air and Variations). Originally published by Ledent in Brussels, republished by McLaughlin & Reilly Co.

Programmed as "Air and Variations", the "Ten Pedal Studies" serve as a bravura display or encore piece. As study material for the already adept Son of Tubal Cain each etude introduces technical problems leading from clarity of phrasing through articulation, suppleness and rhythms to the more bewildering pitfalls of three and four-voiced chords and double pedal parts in varying rhythms and "tonal durations."

Opus 13 (1925)—"Symphonic Fantasy" (on a Gregorian Theme). Originally published by Bergmans in Tilburg, Holland, republished by H. W. Gray.

Dedicated to Oscar Depuydt, the famous improviser with whom Peeters studied organ. The Fantasy opus with a thrillingly taut and dramatic reworking of the Easter Alleluia theme. An incisive pedal part underlies the whole, adding zest to the rhythmic figuration. The passage for full organ, so typical of Peeters, concludes with an impressive climax achieved through enharmonic writing. A recitative bridge passage leads to a moderate contrapuntal development. A second such combination, with mounting tension, is answered by a pianissimo statement of the theme in D major. A further maestoso section is excitingly amplified into a stringendo section, which is followed by an expository section with triplet contrapuntal figuration. The opening tutti allegro moderato returns in recapitulation. The concluding coda-like largo unleashes one of the most impressively triumphant and glorious climaxes in organ literature. Tympanic triplets in the pedal cry out against the broad, richly-harmonized eight-voiced manual chords in alleluatic sequence.

Opus 16 a, "Abbey Peace", 16 b, "Mystic Evening". Published by De Ring in Antwerp.

Two impressionistic bits of program music, each a pleasantly reflective tone painting of the title. The middle section of the "Abbey Peace" appropriately exploits use of the Gregorian "Laudate Dominum" as though sung by a monks' chorus, as is customary at vespers. Of moderate technical difficulty, both pieces have potentialities of widespread use and both serve excellently as an introduction to the works of Peeters.

Opus 17, "Heures Intimes" (First volume), Twenty-five Pieces for Organ or Harmonium. Published by De Ring in Antwerp, Bergmans in Tilburg, Holland, and Lemoine in Paris.

As is customary with European composers, these twenty-five pieces for organ or harmonium are miniatures of a practical nature for general service use. However, by avoiding the usual clichés and trite banalities, Peeters has provided a series of tonal etchings which have a place beyond their original purpose. Many of the short pieces are such that they ask for even further development. Even a cursory choice is attracted by the quiet introspection of the "Meditation" (No. 2); the lyric winsomeness of the "Child's Prayer" (No. 4); the impassioned and poignant "Elegie" (No. 8). Postlude material is the short "Sortie" (No. 9), "Fughetto" (No. 15), the impressive "Cortège", which is amplified by being played on the organ, and the short "Postlude" (No. 21) and pompous "March" (No. 25). The quieter beauties of "Melancholy" (No.

14), "Lied" (No. 18), "Improvisation" (No. 20), "Evening Prayer" (No. 22) and "Cantique" (No. 24), will find them use among organists.

Opus 20, Variations and Finale on an old Flemish Song. Originally published by Schwann in Düsseldorf. Republished by Elkan-Vogel Company, Philadelphia.

Dedicated to Marcel Dupré, the variations are founded on an old Flemish Noel and bear the rarely-met virtue of allowing the original theme to be recognizable throughout the eight variations. By no means an occasional piece, it is certainly one of the Peeters masters works and definitely not meant for the delectation of the weekend organist. The Noel is modal in character, presenting Peeters immediately with an idiom with which he is thoroughly expert.

Variation 1 presents the theme as a left-hand trumpet tune *cantus firmus* against a weaving chromatic pattern for flutes, 8 and 4, in the right hand. Variation 2 is a canon on the fifth between the right hand and pedal. Variation 3 (*vivo scherzando*) contrasts open fifths in the manual with a tempestuous Lisztian pedal triplet figure. Variation 4 (*Lento*) is very impressionistic, with the theme cantabile in the pedal. Variation 5 (*Allegro Vivo*) is a virtuoso piece with chromatic fifths and octaves in the manual against a rhythmic 6/8 statement of the theme in the pedal. Variation 6 (*Adagio*) is in classic chorale prelude style, with the Noel augmented to long phrases. Variation 7 (*Allegro con spirito*) is a vigorous and somehow witty fugato exposition of the theme. The accompanying chordal figuration to the concluding canonic writing leads naturally to variation 8 (*Finale; Molto Allegro*) a toccata in the incomparable Peeters toccata style, concluding the exegesis with a stringendo coda.

Opus 25, "Heures Intimes" (Vol. II). Twenty pieces for Organ or Harmonium. Published by De Ring in Antwerp, Bergmans in Tilburg, Holland, and Lemoine in Paris.

All of the qualities noted in the accompanying volume I above are to be found here in these additional "Twenty Easy Pieces". Prize of the collection is the final piece, Toccata, which will stand firmly on its own five pages against more raucous and overused samples of the breed. Most effective when played on the organ with Peeters' explicit registrations, it has its say in a brilliant manner and then roars through a concluding largando. Such mood pictures, however, as "Solitude", "Cortège", "Idylle", the beautiful krumphorn solo "Cantilene" (No. 12), "Child's Song" (No. 16), and "Elegie", will have many uses. Postludial in character are "Fuga", the square-cut "March" and "Marche Nuptiale".

Opus 28, "Toccata, Fugue and Hymn". Published by Lemoine in Paris. Dedicated to Charles Tournemire.

The work comprises an interlocking eight-page toccata, four-page fugue and short hymn, all based upon the "Ave Maris Stella" ("Hail, Star of the Sea") from the St. Gregory Hymnal. The toccata opens with a rustling, evocative figuration itself based on the hymn theme played *tutti* against the statement of the theme in *tutti* pedal. A contrasting section, pianissimo, follows for the swell manual, the note values of the pattern varying to slacken to the *Piu Lento*. This section is reminiscent, though with no accusation of eclecticism intended, of the Debussy "La Mer". The original drama of the toccata is reenacted with the concluding measures featuring a double pedal part. The fugue is briskly clothed in 6/8 meter, modulating to a 9/8 version of the theme before a concluding "piu vivo". The succeeding hymn harmonizes the theme in broad chords, while the pedal part underlying it reveals the theme in diminution. The hymn is followed by an *Allegro Vivo* in pat-aca-ke toccata fashion. Those who had the good fortune to hear Peeters' own playing bring this composition to life will find it even more than the printed score seems to reveal.

Opus 36, "Speculum Vitae" (For Voice and Organ). Published by Lemoine, in Paris. Dedicated to the Flemish Soprano, Ria Lenssens.

Among the works of Peeters which the writer had the honor of presenting in premier performances in this country was the suite "Speculum Vitae". Mainly impressionistic in nature, it is a work of great beauty. The organ score is most demanding on registration values in particular. The vocal line requires the interpretative ability of sensitive artistry. As is customary with Peeters' scores, registrations are given in all completeness and are responsible for much of the effectiveness of the suite. The original text in Flemish was that of Jef Simons, much of whose poetry has been set by Peeters. Hilari Thans provided the French text after the original Flemish, both given in the score.

Opus 37, "Flemish Rhapsody". Published by Schott Freres, Brussels. Dedicated to G. D. Cunningham, City Organist of Birmingham, England.

A heroic utterance spoken through an obdurate whirling triplet figure which

cascades downward in a unison passage for full organ, opens the "Flemish Rhapsody" and establishes with stunning effect the dramatic urgency undergirding the whole work. Often the title "Rhapsody" implies a warning of improvisatory vagueness and laxity of plan. Such is not to be found here, for throughout the eighteen pages the themes are well integrated and Peeters has resorted to every economy of constructional material. A *Piu Sostenuto* with richly harmonized chordal material follows the opening announcement and leads by a series of double seventh-chords in chromatic diffusion to a restatement of all preceding in the dominant. Further "working out" sections build the climax which ebbs through a series of quotations of the triplet figuration met at the beginning of the work. The following *Andantino* presents the folksong basis of the Rhapsody, which is developed skillfully in various modes of treatment and with alternation of some of the original material. At the Moderato the early *Piu Sostenuto* melodic line is heard with thrilling effect over a prize pedal part compounded of the triplet figuration from the opening. A stringendo bridges to the recapitulation of the opening pages. Tension mounts and climax builds on climax until the summit is thrillingly achieved in grandeur in a concluding sforzando-pedaled Largo with heavy chords of daring harmonic values.

Opus 38, "Elegie". Published by Lemoine in Paris.

This seems to be the composition of Peeters most familiar in this country. A poignant and expressive melody is developed to a moving climax over a reiterated, syncopated pedal point. As the crest recedes the tenseness of mood abates and lapses into the quietude of a *sostenuto*. Here with a "heavenly calm" is heard *divoto e sereno* a gently motioned harmonization of the "In Paradisum," the recessional from the Gregorian Requiem mass. Eminently fitting is this choice of theme, for the work is dedicated to the memory of the composer's mother.

Opus 39, Ten Chorale Preludes. Published by Schott, Mainz.

Setting ten more or less unfamiliar chorale melodies Peeters here has again demonstrated his ability to compose in one of the classic forms and to invest it with his own stamp and individual artistry. The first five preludes form a delightful suite in themselves for use at Christmastide, followed by No. 6, "With this New Year", a massive setting of the familiar New Year's chorale with a richly endowed harmonization for a forte combination; No. 7, "O Jesus Sweet", a mezzo tint setting in small dynamic values of the familiar melody; No. 8, "It is He Who Doth Console Me", reminiscent of variation 4 of the opus 20, quiet harmonies evanescent against a step-motivated pedal part and a tenor ranged setting of the ingratiating melody; No. 9, "From Love Has Come Great Sorrow", in expressive adagio style with the chorale augmented by florid decoration; No. 10, "Lord Jesus Hath a Garden", familiar in the lovely choral setting by Clokey, this chorale affords the composer with material for its chordal statement followed by four variations and a brilliant maestoso finale.

Opus 42, Passacaglia and Fugue. Published by Schott, Mainz.

Another expedition into composition in one of the classic forms associated with organ literature of all periods. During the thirteen minutes of its duration the passacaglia theme is deftly probed and explored for all possible harmonic, melodic and rhythmic values. Mention must again be made of the distinctive and individual registrations which Peeters has provided. The pages leading to the passacaglia climax are written in a masterly way, especially the dramatic Decisivo section. After the fugal polyphony the concluding maestoso tersely states the E minor theme in broad chords in the major against a scale-wise pedal.

Opus 43, "Suite Modale". Published by Lemoine, in Paris.

Perhaps the most cliché form of writing for the organ is the suite, with its inevitable opening chorale, the succeeding scherzo, the honeyed adagio, and a rousing but meaningless concluding toccata. That Peeters could take this almost outmoded form and imbue not only each of the movements, but the whole, with spontaneity, is another side of his great artistry. The broad, pungent chords of the Korael alternate with a quieter but intense echoing passage, the harmonies deriving from the old church modes. The Scherzo is fleetly graceful and of a charming elegance with a rhythmic compulsion attractive to the balletomane. The spirit of Old Bach smiles through the cantilena krumphorn solo and its symmetrical treatment, avoiding both the recondite and the redundant. One of the most bravura works for organ, the Toccata thrusts masses of notes over a distinctive pedal theme which later leaps to the manuals to argue in imitative style with its own reappearance in the pedal. A striking augmentation of the original manual figuration accompanies the final presentation of the vigorous pedal theme.

Opus 48, "Sinfonia per Organo". Published by Lemoine, Paris.

The most important work for organ so

far published, the Sinfonia is absolute music founded on traditional precepts of sonata form. No provision of a program has been made, but the knowledge of the time when the work was written, coupled with the bitter renunciation and outrage inherent in the themes of each of the four movements, easily formulates the despair of war-invaded Belgium in the mind of the listener. The opening Allegro is framed in themes of brilliance and resoluteness. A Dialogue, after classic masters, comprises the Adagio, which is followed by the onrushing choral passages of the Fantasia, which includes an energetic pedal cadenza. The concluding Fuga has as its theme an angular, irascible polytonic statement which, upon development, catapults into a tremendous climax. The Sinfonia is dedicated to the wife of the composer.

Opus 58, *Variations on an Original Theme*. Published by Elkan-Vogel, Philadelphia.

A charming work laden with Peeters' outstanding qualities, the love of modal themes, distinctive registrations, and individual rhythmic and harmonic precept.

"Old Netherland Masters", Volumes 1 and 2. Published by Lemoine, in Paris.

One of the landmarks in music publishing is offered in the two volumes of works by Old Netherland Masters as edited by Peeters. From the mist surrounding them, created by the difficulty in securing any practical copy of their works, and from the dust created by their "one-line-mentions" in pedantic histories, comes an array of the great of a day long past. As pointed out in the preface to the second volume, all extraneous extravagances not in keeping with the nature of the period or incongruous with "a faultless quality of interpretation" have been avoided. Suggestions for registration have been made in order to assist "toward an interpretation as faithful as possible to the different characteristics of the style in question". Here, because of no exact indication being given in the original, as was the custom, we find pieces originally for the organ, the harpsichord and instrumental ensemble.

The first volume includes two pieces by Ockeghem (1430-1495), three pieces by Obrecht (1430-1505), two pieces by Isaac (1450-1517) and so on through a roster of the great of the period in the Netherlands. Des Pres, Willaert, de Monte, Sweelinck, Cornet, de Macq, Kerckhoven, Loeillet, Raick, Baustetter and Flocco are revived. To us the three Ricercari of Willaert, the works by Sweelinck and the Aria and Giga by Loeillet are well worth the rather expensive price of the volume.

Volume 2—published in 1945—continues the traditions set in the earlier volume. Many composers are common to both volumes. To these the second volume adds Dufay, Brumel, Lassus, Luython, Phillips, Scronx, Van Noort, Guillet and van den Gheyn. Among the twenty-nine compositions of the first volume and thirty-six of the second may be found much charming music, some of it lurking behind at first forbidding titles.

LECTURE AND RECITAL SHOW RESOURCES OF SMALL ORGAN

To demonstrate the possibilities of a small organ a recital and lecture were presented at Tabor Lutheran Church in McKeesport, Pa., June 9 by Robert R. Miller, formerly at the First Reformed Presbyterian Church of Pittsburgh and now enrolled at North Texas State Teachers' College. The organists of McKeesport churches were guests and a welcome was extended by Mrs. J. A. Ahlgren, organist of the church.

The new organ, a two-manual of seven ranks of pipes, was built by M. P. Möller, Inc. Great and swell are under separate expression. Mr. Miller described the various stops and played the following selections: "Actus Tragicus", Weinberger; Andante Religioso, Rowley; Recitative and Aria, Irwin Fischer; Elevation, Bedell.

Other organ numbers were played by James Hasson of the First Baptist Church, McKeesport; William Lindberg of the Riverview Baptist Church and Fred Henry of the First Methodist Church of Braddock.

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Approach to Organ Study

"First Elements of Organ Technic" is the title of a book by Arthur B. Jennings, just off the presses of M. Witmark & Sons, a New York publishing house which has entered the field of organ music with an impressive list of new compositions. In this sheet music size book of fifty pages Mr. Jennings deals with the basic elements of organ playing in a concise, constructive and comprehensive manner from the standpoint of a nationally eminent recitalist and teacher. Mr. Jennings is associate professor of music and organist at the University of Minnesota. Though intended for the beginner, with the accepted prerequisite of a fair keyboard facility, this book is of value to amateur organists.

In a foreword Mr. Jennings states that a student with average talent should be able to complete these first lessons on the organ in about eight weeks, practicing twelve hours a week. Brevity has been the author's aim and he has crowded into a small space a great amount of information. After following the precepts he lays down and making use of the exercises the student will be ready to pursue further study and there are listed for him works to be taken up at various stages. There are 141 exercises, covering pedal technique, scales, manual touch, hymn playing and registration.

WALTER E. BUSZIN APPOINTED TO CONCORDIA SEMINARY

Walter E. Buszin, distinguished Lutheran organist and teacher of church music, has been called from Concordia Teachers' College, River Forest, Ill., to teach liturgics and hymnology at Concordia Theological Seminary in St. Louis, Mo. The appointment was made in conformity with a determination of the Lutheran Missouri Synod to place greater emphasis on preparing ministers to understand church music.

Mr. Buszin went to the River Forest institution in 1946 from Fort Wayne, Ind. He is a native of Milwaukee and was educated for the ministry, but has devoted his career to church music and has been in demand as a lecturer, editor and choral conductor. At River Forest he succeeded the late Martin Lochner.

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MISS EVELYN BRUNTING



MISS EVELYN BRUNTING, a young organist for whom a brilliant future is predicted, has been appointed to the faculty of Central College, Pella, Iowa, as an instructor in music. Miss Brunting completed her course at the college this year, showing unusual talent. Her latest study has been with Gordon Farndell, head of the music department of the college.

Miss Brunting is a Hull, Iowa, girl, and studied organ and piano there with Professor Anthony Kooiker. When she went to Central College in the fall of 1943 she continued her study with Professor Kooiker. Then she studied at the college with Josef Schnelker and Mrs. William Wing. Her senior year she worked with Mr. Farndell. She has also taken summer study with Harold Gleason at the Eastman School of Music.

Miss Brunting is a member of the Des Moines Chapter of the American Guild of Organists.

K. MULDER SCHUIL has resigned as organist and choirmaster of the Central Methodist Church, Yonkers, N. Y., to accept a full-time position in Fall River, Mass., at the Baptist Temple, where he will have a large three-manual Austin organ at his disposal in a beautiful church edifice.

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We have received several letters recently from teachers who are preparing to conduct courses in hymnology. Some of them ask what text-book is available for the type of course they contemplate; others request lists of collateral reading both for themselves and for their students.

Sound training in hymnology has always flourished where the teacher had enthusiasm and wide experience in every phase of worship, including its music. Among such men are Henry Sloane Coffin, Alexander MacMillan of Canada, Carl F. Price, the late Charles N. Boyd and a few others of equal distinction. To their competent grasp of the whole field they have added the special authority of their own approach to the subject.

The content of such courses depends partly on whether they are designed for theological students or for those in training as church musicians. There is also a rapidly growing number of students who are making sacred music a part of their general musical education. Departments of music in many of our colleges and universities are entering the field of sacred music, so that students of voice, choral singing and conducting, as well as organ students, can round out their work with a survey of worship music for choirs and congregations, which will include hymns and their use.

Every theological student should be urged to regard the study of hymns as a major requirement. He not only should know the spiritual and worship values of their texts, but should learn about their tunes through exposure to the influence of a sound, practical church musician. This element is often restricted to students in the chapel choir, or to incidental reference in one of the courses on worship. The minister who has been influenced at his seminary by a well-trained musician will the more readily appreciate the fellowship of an organist who is on his part alert to the spiritual values of hymns and choral music in worship.

Today we know of no adequate single textbook in hymnology, for either theological or organ students. The teacher of such a course must fashion his own syllabus and implement it from many treatises and reference works, most of which should also be accessible to his students. In this connection it is lamentable that many valuable books on hymns have become out of print.

This subject gains importance from the rapid growth of summer institutes and schools of church or sacred music. In all of these hymns receive attention, and in most of them one faculty member is chosen partly for his competence in this field. We would welcome comments, born of experience, from those who have taught and those who studied in such summer courses.

This suggests another inquiry. What

FACULTY AND STUDENTS AT WALDENWOODS



THE SCHOOL OF SACRED MUSIC at Waldenwoods, Mich., which has grown from year to year under the leadership of Dr. Nellie Huger Ebersole, held its 1947 sessions in the beautiful natural surroundings provided for it from July 14 to 27. The picture shows a group of the

faculty and students. Dr. Marshall Bidwell of Carnegie Music Hall in Pittsburgh was the distinguished organ teacher this season and the faculty also included Grace Leeds Darnell of New York, specialist in children's choirs; Robert McGill, Dr. Amos Ebersole and Mrs. Ebersole.

further knowledge of hymns and their use do you wish you had obtained when you were a student? What additional reading would you like to undertake? What special instruction or coaching in playing for congregational singing do you desire? Are you seeking to enlarge the number of good hymns now in use at your church? What methods for the assimilation of the new tunes with the old have you tried? Or do you seek to arouse greater interest in hymn singing by the man in the pews?

Your replies may have far greater importance than you realize. In addition to the self-examination suggested, your suggestions as to the training in hymns that should be offered to all concerned with the conduct of worship will be given the widest possible notice.

REGINALD L. McALL.

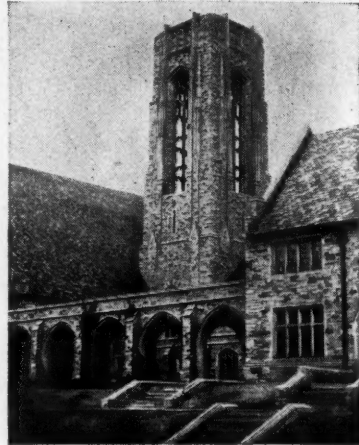
Ohio Chapter of Hymn Society

The Hymn Society of America announces that application for an Ohio State Chapter has been received from a group of twenty-two of its members who met the latter part of June to lay the groundwork of a state organization. This group of hymn enthusiasts elected temporary officers and resolved to hold its organization meeting Sept. 22 at 6:30 in the Y.W.C.A. at Columbus. This will be a dinner meeting to which all Ohio members of the society are invited, whether or not they were present at the June meeting. Reservations may be sent to Mrs. Lucile Meyer, 5722 Wyatt Avenue, Cincinnati 13, acting secretary, or to the Rev. W. Scott Westernman, 608 Second Avenue, Gallipolis, chairman pro tem.

BENJAMIN F. LE NOIR, ORGAN MAN AT YEADON, PA., IS DEAD

Benjamin F. Le Noir, a veteran organ man of Pennsylvania, died July 28 in the Delaware County Hospital after an illness of about two weeks. He was 61 years old. Mr. Le Noir had been active

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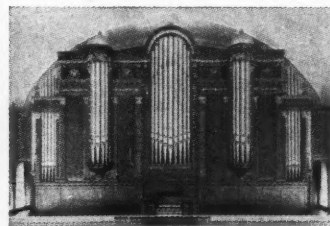
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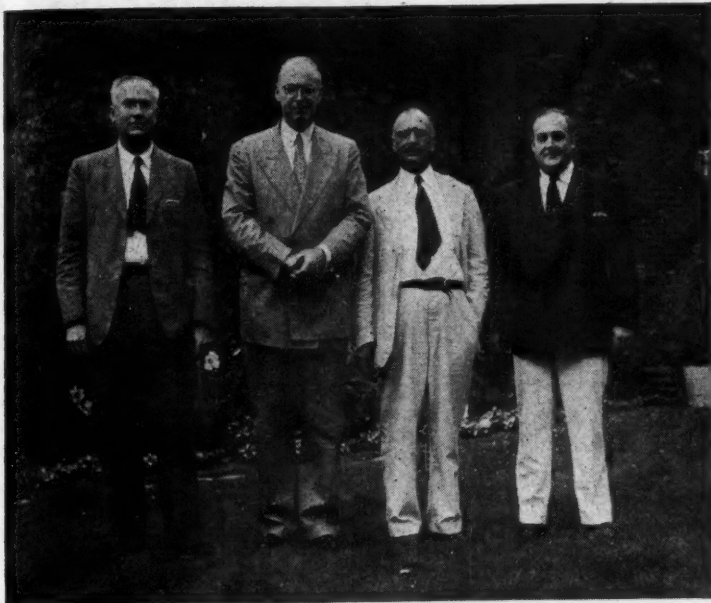
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AS ONE OF THE FOUR graces in this picture has well stated, "when four organ nuts get together, the squirrels can't be far behind." The picture was taken in the William H. Barnes garden back of his home in Evanston. From left to right those in the picture are William King Covell of Newport, R. I., Dr. Barnes, Frank Bozyan of Yale University and Edward B. Gammons of the Groton School, Groton, Mass. The three New Englanders braved the rigors of a trip to

the hinterland as far west as Chicago and made the "Barnes Hotel" in Evanston their headquarters while looking at organs in the Chicago territory, as well as points East. They apparently proved to their satisfaction that not all the good organs are confined to the East, and "a good time was had by all."

MRS. HAROLD B. KEIM has been appointed organist of the Church of the Transfiguration, Pottstown, Pa., to succeed Charles J. Custer, who has retired. For the last ten years Mrs. Keim had been at St. John's Lutheran Church in Boyertown, Pa. A number of gifts presented to Mr. and Mrs. Keim were evidence of the esteem in which the couple were held in this church. Mrs. Keim studied organ with local teachers and voice with G. Russell Strauss, then head of the voice department of the Sternberg School in Philadelphia, and continued her study of piano,

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organ, theory and improvisation with Dr. Rollo Maitland. Before going to the Boyertown church she held positions at St. James' Lutheran and Serdes Methodist in Pottstown.

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From a letter by Kenneth L. Cooper, Commissioner of Public Affairs, City of Portland, Oregon.

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From a letter to the Maas Organ Co., by Rev. W. S. Hinman, Ph.D., St. John's Lutheran Church, Summit, New Jersey.

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FIFTY-YEAR CAREER AT ORGAN CLOSED BY ELSIE DRESSER

Miss Elsie J. Dresser, F.A.G.O., prominent Connecticut organist for fifty years, will close her professional career this fall when her resignation from the post of organist and director at the First Congregational Church of New Britain becomes effective.

Recalling how the first organist she heard, Richard O. Phelps, playing at the Old Unitarian Church in Hartford, thrilled her, Miss Dresser said: "Looking back over the years I have never been sorry that I too became an organist." Miss Dresser recalls how Phelps, one of the leading organists of his day, encouraged her to branch out from her piano study to her first post as assistant organist of the North Methodist Church. She went on successively to the Church of the Redeemer, Center Church and the Simsbury Congregational Church and for the last thirteen years has been in New Britain.

"When I retire I shall no doubt miss Sunday services at first," said Miss Dresser, "but music will not be a closed

book to me by any means. I shall have time for my garden, which next to music I love best, and time at last to take some of the trips I've always wanted."

Miss Dresser studied choral directing under John Finley Williamson of Westminster Choir College and is a past president of the Connecticut Music Teachers' Association and a prominent teacher of piano for many years. She was dean of the Hartford A.G.O. Chapter a decade ago.

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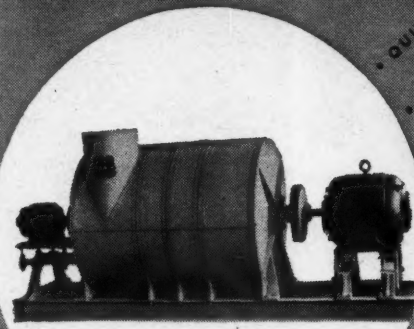
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CHIMES BY SCHULMERICH

TOPIC OF MAGAZINE STORY

An interesting article on the inception and progress of Schulmerich Electronics, Inc., of Sellersville, Pa., is published in *Fortune* for August under the title "Tolling Electrons." The story traces the development of a concern established by George Schulmerich on the basis of an idea that has been built up to a million-dollar business. Speaking of the electronic church bells made by the Schulmerich establishment, the *Fortune* writer says:

The idea was to strike three-ounce pieces of bell metal with miniature hammers, pick up their barely audible bell sounds, and amplify them 100,000 times or more. The resulting tones are similar to those of cast bells. The mechanism is controlled by a small keyboard that can be incorporated into an organ console. The range of sound varies from loud (one mile) to overwhelming (twenty-two miles). Prices run from \$2,000 to \$25,000. Because Schulmerich dislikes the label "electronic" for bells whose sound has a natural source (that is, only the amplification is electronic), he has copyrighted a new word—"carillonic."

DR. ROBERT HIEBER TAKES

WARTBURG COLLEGE POST

Dr. Robert Hieber of Bucyrus, Ohio, will assume his duties as instructor in organ at Wartburg College, Waverly, Iowa, in September.

Dr. Hieber won his master's degree at the Eastman School of Music and his doctorate at the School of Sacred Music, Union Theological Seminary. The addition of Dr. Hieber to the Wartburg staff is in line with the policy of the college to serve the specific needs of the church. The music department aims to furnish training in organ, voice and church music which will be of special value to church musicians. Courses are offered in worship and the chorale, making it possible for a pre-theological student to major in music, with emphasis on church music.

The Wartburg A Cappella Choir, directed by Dr. Edwin Liemohn, head of the department, plays an important role in the musical activities of the college. Only sacred music is used on its programs, which are given before thousands of listeners on extended tours every spring.

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LOBSTERMAN MEETS ORGANIST



NATHAN I. REINHART, concert organist of Atlantic City, N. J., is viewing with admiration the bronze statue of "The Maine Lobsterman" in the foyer of the City Hall, Portland, Maine, after his recital there on the Kotschmar memorial organ July 16. Mr. Reinhart also gave a recital on the Wanamaker organ in Philadelphia July 29.

**MRS. H. CLARK BALMER DEAD;
TORONTO, ONT., ORGANIST**

Alma Mae Burfield Balmer, wife of Dr. H. Clark Balmer, Toronto, Ont., died at her home June 25. For the last eighteen years Mrs. Balmer had been assistant organist at Yorkminster Baptist Church, Toronto. From 1936 to 1942 she was organist and choir leader at Olivet Baptist Church also. Mrs. Balmer was a member of the Casavant Society and of the Canadian College of Organists. She was one of four young organists giving recitals in Eaton Auditorium in 1941 and directed the Victoria College Alumnae Choir.

In January of this year Mrs. Balmer went to New York. Although before leaving Toronto she had been given six months to live, she nevertheless greatly enjoyed visiting and playing large organs in New York and Philadelphia. She also studied with Virgil Fox at this time. Her organ teacher in Toronto for many years was D'Alton McLaughlin.

Mrs. Balmer left explicit instructions as to her funeral service, including all the music. The postlude was Bach's "Now Let Faith's Triumphant Chorus," played fortissimo as a symbol of her jubilant faith.

Mrs. Balmer is survived by her parents, her husband and a daughter, Hilary Alma, aged 4.

**BLODGETT DIRECTS MUSIC
FESTIVAL IN CLEVELAND**

The tenth church music festival at St. James' Church in Cleveland was held June 30 and July 1 under the direction of Walter Blodgett. For the program on the evening of June 30 Melville Smith of Boston was at the organ and the festival choir and orchestra took part. Features of the program were a "Magnificat Anima Mea" by Buxtehude for five-part chorus, bass solo, string orchestra and organ; Handel's Fourth Concerto, in F major, for organ and strings; Mozart's motet "Exsultate, Jubilate" and Schutz's "The Seven Last Words". The next evening Bach's Mass in B minor was sung by the chorus, with accompaniment of organ and orchestra.

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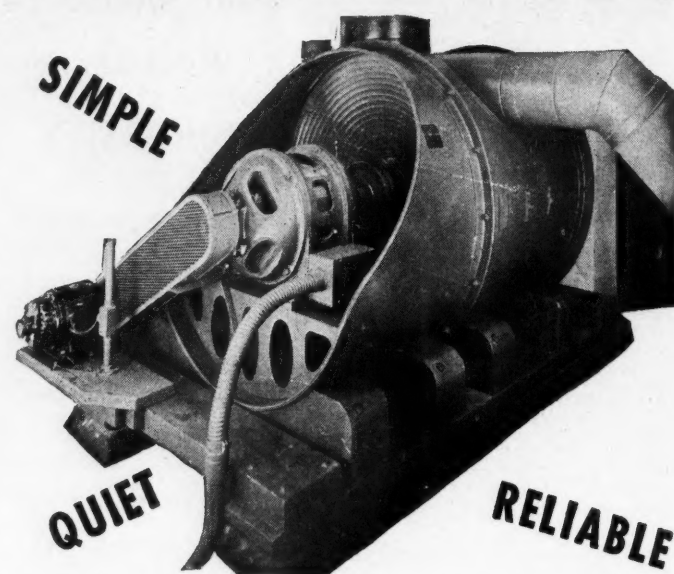
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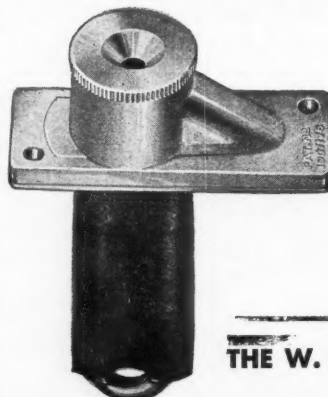
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Mr. Beard served five years in the army as a technical sergeant, first with the Twenty-ninth Infantry Division and later as post organist at Fort Meade, Md. He resigned the Overbrook position to become Chicago representative of M. P. Möller, Inc., in June, 1946.

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